

# THE HISTORY OF THE VIOLA

VOLUME II



Maurice W. Riley

# THE HISTORY OF THE VIOLA VOLUME II

by  
Maurice W. Riley

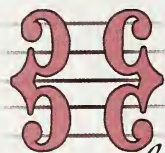
*Volume II of The History of the Viola* is a supplement to the original *History of the Viola*, published in 1980. At that time there was no plan to publish a *Volume II*, and therefore the first publication was not listed as *Volume I*. The first edition, 1980, is now out-of-print. The demand for this book and the accumulation of new material related to viola history dictates the publication of the present edition, entitled *Volume II*, and the eventual reprinting of the original book in a revised form as *Volume I*.

The 1980 edition included violas from the shops of such masters as the members of the Amati family, Gasparo da Salò, Paolo Maggini, Andrea Guarneri, Antonio Stradivarius, J.B. Guadagnini, and others; as well as information about 19th and 20th century craftsman who attempted to "improve" the instrument. *Volume II* contains photographs and descriptions of 65 important violas that did not appear in the 1980 edition.

When the 1980 editon was published, there was a limited amount of information available to the author. Once the book was published, however, museums, dealers, and individual owners of violas volunteered information and photographs in such quantity that it soon became evident that there had to be a *Volume II*

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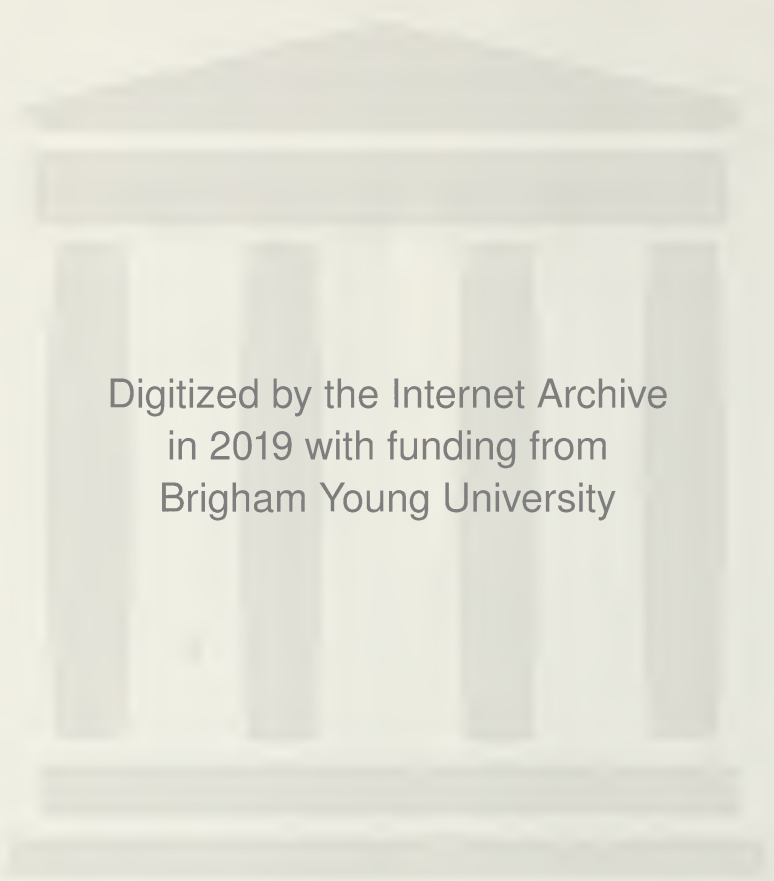
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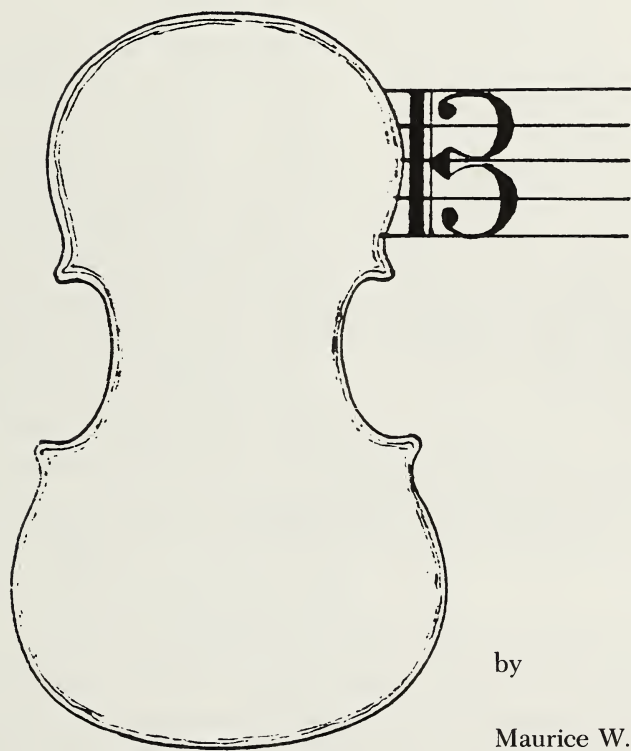


Frontispiece, by Ben Carl Riley; Five Giants of the Viola: Maurice Vieux, (1884–1957), Paul Hindemith (1895–1963), William Primrose (1904–1982), Vadim Borissovsky (1884–1957), Lionel Tertis (1876–1975).



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## PREFACE

*Volume II* of *The History of the Viola* is a supplement to the original *History of the Viola*, published in 1980. At that time there was no plan to publish a *Volume II*, and therefore the first publication was not listed as *Volume I*. The first edition, 1980, is now out-of-print. The demand for this book and the accumulation of new material related to viola history dictates the publication of the present edition, entitled *Volume II*, and the eventual reprinting of the original book in a revised form as *Volume I*.

The 1980 edition of *The History of the Viola* is the first book to deal with all aspects of the viola from c. 1500 to the present. Included in the book were photographs, descriptions, and dimensions of important violas of large size (tenors) and small size (altos) made from c. 1500 to c. 1800. At this latter date most of the large violas had already been cut down in size to make them easier to hold and to play. The 1980 edition included violas from the shops of such masters as the members of the Amati family, Gasparo da Salò, Paolo Maggini, Andrea Guarneri, Antonio Stradivarius, J.B. Guadagnini, and others; as well as information about 19th and 20th century craftsman who attempted to “improve” the instrument.

When the 1980 edition was published, there was a limited amount of information available to the author. Once the book was published, however, museums, dealers, and individual owners of violas volunteered information and photographs in such quantity that it soon became evident that there had to be a *Volume II* in order to better deal with the instruments and other aspects of *The History of the Viola*.

In addition to photographs and descriptions of instruments, more information and biographies were volunteered regarding violists in Argentina, Czechoslovakia, France, Italy, the Orient, Yugoslavia, and elsewhere. Scholarly research also has uncovered important information related to the music written for the viola, and the violists who performed this music. There has been also much accelerated activity of organizations promoting the viola.

The decade between the publication of *Volume I*, in 1980, and the writing of *Volume II*, in 1990, has been one of the most eventful and productive periods in the history of the Viola. It has been a period that is chronicled in the present edition.

Many deserving violists had been unintentionally omitted from the biographies in the “Appendix” of the 1980 edition. There has been an EXHAUSTIVE ATTEMPT to rectify these omissions in the present edition.

*Volume II* is comprised of four principal sections:

PART ONE, THE VIOLA AND ITS LUTHIERS, Chapters I–VI;

PART TWO, RECENT RESEARCH RELATED TO THE VIOLA,  
Chapters VII–XVII;

PART THREE, THE HISTORY OF THE VIOLA IN THE DECADE  
1980–1990, Chapters XVIII–XXXI; and

PART FOUR, APPENDIX, BRIEF BIOGRAPHIES OF VIOLISTS.

## ACKNOWLEDGEMENTS

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Grateful recognition is hereby expressed for the invaluable assistance furnished by business firms, individuals, and institutions who furnished photographs and descriptive information of significant violas used in this book.

The firms are Bein & Fushi, Chicago; The Rhoda Lee Burchak and Carol Burchak Warden Collection of the Dale Music Store, Silver Springs, Maryland; Jacques Français, New York City; Hans Weisshaar, Los Angeles; and William Moennig & Son, Philadelphia, and Philip Kass, an associate of this firm, who gave considerable assistance in researching the Moennig files.

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The institutions and their curators who assisted include The Library of Congress Musical Instrument Collection, Robert Sheldon, Curator; The University of Michigan Stearns Musical Instrument Collection, Dr. William P. Malm, Curator; and The Shrine to Music Museum, Dr. André P. Larson, Director, Dr. Margaret Downie Banks, Curator, and Allison Alcorn, Research Associate. The Shrine to Music Museum is located on the campus of South Dakota University in Vermillion, South Dakota; The Rawlins-Witten Collection in this Museum contains several of the priceless violas that are described in this book.

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*PART ONE*

*THE VIOLA*  
*AND ITS LUTHIERS*



# CHAPTER I

## THE VIOLA

### The Instrument

**P**ART ONE of this book deals with violas and the luthiers who made them. It is a continuation of the material on this subject that constituted a large part of *Volume I*. A questionnaire was used to obtain information from the present owners of instruments, and photographs were requested, or permission to photograph their instruments. Dealers in many cases sent information based on their own records. Complete information on some of the instruments was not available

To make it easier for the reader to comprehend the information, and particularly the dimensions that accompany each set of photographs, the questionnaire and the accompanying drawing appear on the next two pages. It will be noted that, as often as possible, measurements are given for the width of both the upper and lower ribs. In most violas the lower ribs are slightly wider than the upper ribs. This was done intentionally by the luthier for structural purposes.

### Description and Dimensions

There are several factors that will determine the ultimate quality of a bowed instrument. They include: (1) The initial selection of wood for the top and back, it is important that they both have good acoustical qualities and that they complement and compliment each other. (2) The shape or model also will influence the ultimate tone quality. (3) The careful cutting, scraping, sanding, and shaping of the different parts—the assembling and the gluing of the parts together, which constitute a production utilizing talent, experience, patience, and skill. (4) The selection and manner of application of varnish will not only contribute to the appearance of the instrument, but also will give a protective coat to the wood that will lengthen the life of the instrument. (5) Basic to all of the above is the ultimate dimensions of the instrument. The dimensions of a viola have a direct bearing on the tone

## The History of the Viola

## DESCRIPTION OF VIOLA

Name and Address of Present Owner: \_\_\_\_\_  
\_\_\_\_\_

Name of Maker and his dates: \_\_\_\_\_

Date Made: \_\_\_\_\_ Where, City and Country: \_\_\_\_\_

Color of Varnish: \_\_\_\_\_

Kind of Wood in Back: \_\_\_\_\_; in Top: \_\_\_\_\_

Model: (Strad, del Gesù, da Salò, Stainer, etc.) \_\_\_\_\_

Unusual Features If Any:

History:

Instrument Certified By:

Other Pertinent Information:

Please mail this questionnaire to: Dr. Maurice W. Riley  
512 Roosevelt Blvd.  
Ypsilanti, MI 48197

Plate 1. Questionnaire.



NAME OF VIOLA MAKER AND DATE MADE \_\_\_\_\_

Note: Measurements of Viola can be in either English or Metric System, or both.

Measurements of the Bouts should be made across the back of the instrument from edge to edge.

The height of the ribs (sides) at the bottom (beside tailpiece) is sometimes  $\frac{1}{8}$  in. greater than at the top of body beside the neck.

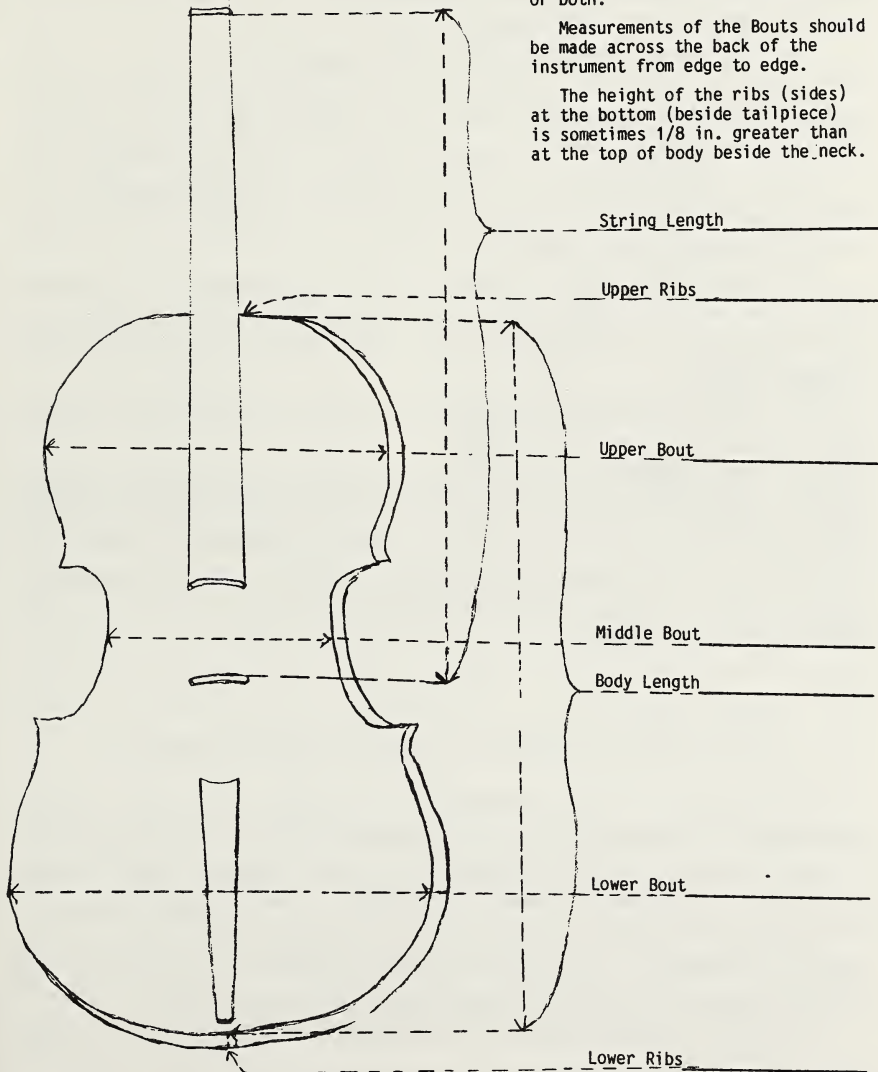


Plate 2. Dimensions.

quality of the instrument, and they also are equally important as related to the physical needs of the violist for performance.

The dimensions that particularly effect the performance potential of a violist are: (1) the body length, (2) the width of the upper bout, (3) the width of the upper and lower ribs, and (4) the string length. All four dimensions relate directly to the comfort and the playing facility of the individual violist, as well as the violist's endurance.

The body length contributes to the resonance and tonal response of the low C string register. The violist must be aware, however, of the physical problems related to playing an instrument of 43.3 cm. (17 in.) or larger. Unless the violist has long and strong arms there is a danger that the strain and fatigue of playing a large viola can contribute to developing tendonitis, bursitis, and other debilitating physical problems. Both Tertis and Primrose had problems related to playing large violas

The width of the upper bout and the width of the upper ribs should be of particular concern to the performer who has small hands and short fingers because playing above the fourth position on the three lower strings could be extremely difficult.

The width of the lower ribs can determine the comfort or lack of comfort of the chin and the neck of the violist.

The string length determines the space between the fingers in playing half-steps and whole-steps, and can effect the intonation for a person who switches frequently from the violin to the viola. Professionals become accustomed to and oblivious to this problem. Amateurs and young students, however, must constantly adjust the left-hand finger spacings to meet the demands of good intonation.

### Viola Making in Cremona in the 16th and 17th Centuries

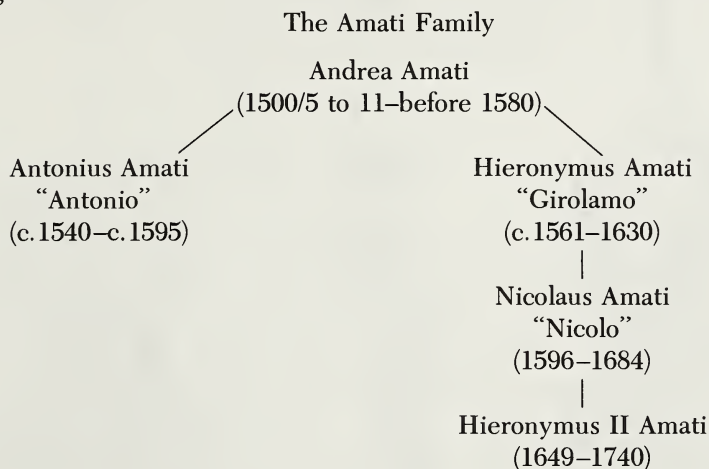
Andrea Amati (b. between 1500 to 1511–d. before 1580) and the three following generations of his family contributed much toward making the city of Cremona, Italy, the center of the craft of violin making. Andrea's dates and those of his two sons, Antonius (Antonio) and Hieronymus (Girolamo), had long been disputed by the experts who evaluated Amati instruments. In 1938 Carlo Bonetti, a Cremonese scholar completed an investigation that revised the dates of the first two generations of the Amati family.<sup>1</sup>

Previous to Bonetti's scholarly investigation of Church and Cremona

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<sup>1</sup>Carlo Bonetti, *A Genealogy of the Amati Family of Violin Makers 1500–1740*, Edited by Daniel Draley, Translated by Gertrud Graubart Champe, (Monticello, Iowa: Maecenas Press, 1989). The original Italian version of Bonetti's *Genealogy* appeared in 1938.

city records, Andrea's dates had been listed erroneously in music histories and biographies as c.1530–c.1611; his sons' Antonius 1550–1638, and Hieronymus 1556–1630. Bonetti's corrected dates, including Nicolaus, the third generation, and Hieronymus II, the fourth generation, appear in the diagram below:



The above diagram appears in *Volume I* of *The History of the Viola*. It is reprinted here to illustrate the genealogy of the very influential and highly talented luthiers of the Amati family.

During the 16th and early 17th centuries Andrea and two of his sons, Antonius and Hieronymus made violas in both the small size (altos) and the large size (tenors). After c.1575 the two sons made many of their instruments jointly and became known as the “Brothers-Amati”.<sup>2</sup> Laurence C. Witten made an exhaustive study to determine how many of Andrea Amati's instruments survive. He found four small violins with a body length of 34.2 cm. (13 7/16 in.); three large violins of 35.4 cm. (13 15/16 in.); four decorated cellos of body lengths: 74 cm. (29 1/8 in.), c.75 to 76 cm. (29 1/2 to 7/8 in.), 75.7 cm. (29 13/16 in.), a cut-down one of undisclosed length, and an undecorated one reduced to 75.5 cm. (29 11/16 in.). Of violas he found a decorated one now in the Ashmolean Museum, Oxford, England; and an undecorated one of 41.9 cm. (16 1/2 in.). During the 1940's this great viola was purchased by William Lincer, Principal Violist of the New York Philharmonic, who performed on it in concerts and recordings.<sup>3</sup> It is now the property of Kim Kashkashian. The third viola, which is decorated, is discussed below.<sup>4</sup>

<sup>2</sup>Laurence C. Witten, “The Surviving Instruments of Andrea Amati,” *Early Music*, October, 1982, pp. 487–94.

<sup>3</sup>*Ibid.*, p. 490.

<sup>4</sup>See Maurice W. Riley, *Volume I of The History of the Viola* (Ypsilanti, Michigan, 1980), pp. 14–21, for descriptions of three other Andrea Amati violas: The first is the Stanley Solomon Viola, which has been cut



Plate 3. Viola by Andrea Amati, Cremona, before 1577.  
Photographs furnished by The Shrine to Music Museum. (No. 3370)

Andrea Amati, the first of the Amati dynasty, made the viola shown in Plate 3 before 1577. Originally a tenor viola, it was cut down to make it easier to play. The present dimensions are:

String length—36.5 cm. (14  $\frac{3}{8}$  in.)  
 Body length —40.6 cm. (16 in.)  
 Upper bout —18.5 cm. (  $7 \frac{9}{32}$  in.)  
 Middle bout —13.1 cm. (  $5 \frac{1}{8}$  in.)  
 Lower bout —23.9 cm. (  $9 \frac{7}{16}$  in.)

---

down to a present body length of 43.3 cm (17  $\frac{1}{16}$  in.); a second viola, with a body length of 40.7 cm. (16 in.), belongs to an owner who chose to be anonymous; and the third, the famous Walter Trampler viola, was cut down to a body length of 44.45 cm. (17  $\frac{1}{2}$  in.). The Trampler viola was certified by Simone F. Sacconi as being the work of the Brothers-Amati. However, Jacques Français and Charles Beare contend that it was made by Andrea, or at least started by him and completed by the Brothers.

This viola has a golden brown varnish. The belly has been retouched. It has a two-piece back of maple. The top is of spruce.

On the center of the back is painted a large round crest and fleurs-de-lis in the points. A Latin inscription is painted on the ribs:

“QUO VINCO PROPVGNACVLO  
STAT STABITOVE RELIGIO”  
(Religion stands and will endure,  
so that I can survive  
because of its source of strength.)<sup>5</sup>

This instrument was one of a set made for an unidentified Italian Marquis.

It was certified by W.E. Hill and Sons, 6-28-1912, who sold it to C. B. Lutyens and Mrs. Hope Hambourg. In 1982 it was acquired by Laurence C. Witten II from J. and A. Beare of London, and purchased by The Shrine to Music Museum as a part of the Witten-Rawlins Collection in 1984.<sup>6</sup>

This viola was exhibited and played at the Cremona Triennale, 1982.

Antonius (c.1540–1627<sup>?</sup>) and Hieronymus Amati, (1561–1630), second generation of the Amati violin makers, were the sons of Andrea Amati. This example of their violas (Plate 4) was considerably cut down. The present body length is 38.1 cm. (15 in). No other dimensions are available.

The Brothers-Amati made more fine violas than most makers during the period c.1575–1700. Their violas are particularly in demand by string quartet violists

Nicolaus Amati (1596–1684), son of Hieronymus, third generation of The Amati Family, made few violas, probably due to the decreasing demand for them (See below, “Fewer Violas”). However, he was perhaps the most famous of all the Amatis due to the quality of his violins, particularly the so-called “long model”, which he developed, and also, in part, to the large number of his apprentices who became outstanding luthiers. They included, besides his own son, Hieronymus II, Andreas Guarnerius, Francesco Ruggeri, Giovanni Rogeri, and Antonius Stradivarius. Many other young luthiers, if not actually apprentices, were greatly influenced by Nicolaus’ models, including the great Austrian maker, Jacobus Stainer.

<sup>5</sup>Translation by Virginia Cooper, Professor of Latin, Eastern Michigan University.

<sup>6</sup>Laurence C. Witten II (b. 1926), an antiquarian bookdealer in Southport, Connecticut, began collecting fine stringed instruments in the 1960’s, when the collection of the Bisiach family in Milan, Italy, and the collection of Emil Herrmann, New York/Berlin, were broken up. In 1984 Mr. and Mrs. R. E. Rawlins, honorary members of The Shrine to Music Museum’s Board of Trustees, offered to help buy the legendary Witten Collection. It was purchased and is now known as the Witten-Rawlins Collection. Among the other instruments in the Witten-Rawlins Collection is a tenor viola by Andreas Guarnerius (1564) and one by Jacobus Stainer (c.1650), neither of which has been reduced, also other significant violas by Gasparo da Salò (before 1609), Zanetto (c.1580), Pietro Mantegazza (1793), Leonhard Maussell (c.1731), Christoph F. Hunger (1751), and Ernst Busch (1641).





Plate 4. Viola by Antonius and Hieronymus Amati, Cremona, 1597.



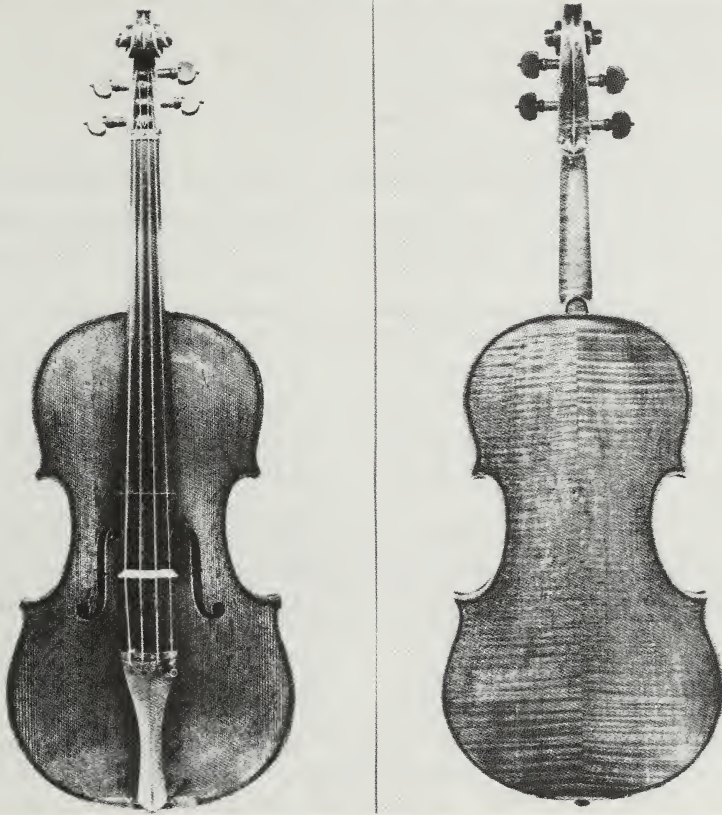


Plate 5. Viola by Hieronymus II Amati, Cremona, 1705.  
Photographs furnished by Toby Appel.

Hieronymus II Amati (1641–1740), fourth generation of The Amati Family, was the son of Nicolaus Amati. The viola included here (Plate 5) is an excellent example of his work. The description is:

String length—39.8 cm. (15 11/16 in.)  
Body length —44.2 cm. (17 3/8 in.)  
Upper bout —21.7 cm. ( 8 1/2 in.)  
Middle bout —14.4 cm. ( 5 11/16 in.)  
Lower bout —25.8 cm. (10 1/8 in.).

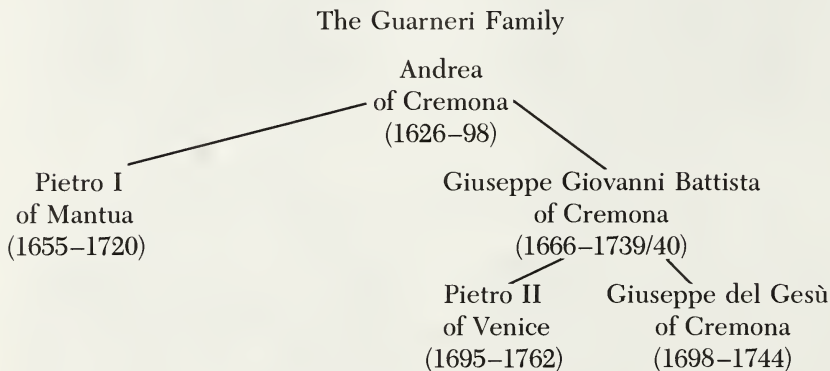
The color is golden orange. The top is of pine, the back and ribs are of maple. There is a large beautiful knot in the upper right bout of the top.

This instrument produces a beautiful resonant sound when it is played by its owner, Toby Appel.

### Fewer Violas!

After 1600 two important developments occurred in music which had a profound effect on the demand for violas. First, four-part writing gradually replaced five-part music, eliminating one of the two middle voices, which were usually assigned to the violas. The second development was the emergence of the *Trio Sonata* as the most popular small ensemble form. It was usually written for two violins and a *continuo* part for keyboard instruments (sometimes reinforced by a gamba or a cello). The popularity of the *Trio Sonata* helped to create an ever increasing demand for more violins and a corresponding decrease in the demand for violas. As a result, luthiers made fewer and fewer violas. Some makers, including Giuseppe del Gesù, made no violas.

The decrease in the production of violas by the middle of the 17th century, and into the 18th century, is best illustrated by a comparison of the total number of instruments extant made by Stradivarius. The comparative numbers are: 18 violas, 630 violins, and 36 cellos.



The Guarneri Family comprised five luthiers during three generations that rank with the greatest of all makers. The violins of Giuseppe del Gesù compare favorably with those made by Stradivarius, but he did not make any violas; in fact, the Guarneris probably made fewer than a dozen violas.<sup>7</sup> Most of these were made by Andrea, founder of the the Guarneri family of luthiers. The small number of violas made by Andreas makes them particularly

<sup>7</sup>Riley, *Op. cit.* pp. 52-59 for more about the Guarneri Family violas.

precious today. Furthermore, the tone quality of his violas is as good as or better than most of those made by Stradivarius. Two of his violas were owned by the late Georges Janzer and the late Dr. William Primrose. The latter instrument is the subject of a monograph, *The Primrose Andrea Guarneri, Cremona, 1697*.<sup>8</sup>

The monograph contains colored photographs of the 1697 Guarnerius as well as descriptive material and interesting historical background regarding Primrose's acquisition of the instrument. The quality of the viola was best summed up by the statement:

"Indeed, during the celebrated concerts given at various times by Dr. Primrose and Jascha Heifetz, the Primrose Guarneri viola proved to be a perfect compliment to Heifetz's famous *del Gesù* violin."<sup>9</sup>

Luthiers continued to make large size violas (tenors) throughout the 17th and early 18th centuries, but by the middle of the 18th century the lack of demand for the large size resulted in most of the tenors being reduced to smaller dimensions to make them easier to play the music being written for the viola. Very few tenors exist today that have not been cut down from body lengths as great as 48.3 cm. (19 in.). Three exceptions appear in this book: Andrea Guarneri (1664), Antonio Stradivarius (1690), and Jacobus Stainer (c.1650).

The tenor viola in Plate 6 made by Andrea Guarneri, Cremona, 1664, is one of the few early Cremonese instruments to survive in unaltered form. (See also the Stradivarius *Medici Tenore*.) It is an uncut *tenor* viola with all of its original fittings, including neck, fingerboard, nut, tailpiece, button, and pegs. The top and the back are spliced in both of the upper and lower bouts. The top is of two-piece spruce; the back is of two-piece maple. The color of the varnish is medium golden brown.

Its dimensions are:

String length—42 cm. (16 1/2 in.)  
 Body length —48.2 cm. (19 in.)  
 Upper bout —24.2 cm. ( 9 1/2 in.)  
 Middle bout —16.6 cm. ( 6 1/2 in.)  
 Lower bout —28.1 cm. (11 1/16 in.)  
 Upper ribs — 4.1 cm. ( 1 5/8 in.)  
 Lower ribs — 4.3 cm. ( 1 11/16 in.).

<sup>8</sup>Robert Bein and Geoffrey Fushi, *The Primrose Andrea Guarneri, Cremona, 1697*, (Chicago: Bein & Fushi, 1983.)

<sup>9</sup>*Ibid.*, p. 13.



Plate 6. Tenor Viola by Andrea Guarneri, Cremona, 1664.  
Photographs furnished by The Shrine to Music Museum (No. 3354).

This tenor viola was in the possession of the Count Canal Family of Venice, probably from the time of manufacture. It was bought from this family by the Bisiach family in the 1940's. Witten acquired it from the Bisiach Collection with the assistance of Rembert Wurlitzer in 1967. It is now in The Shrine to Music Museum as a part of the Witten-Rawlins Collection.

### Stradivarius

In 1690 the Grand Duke Cosimo III commissioned Stradivarius to build a set of five instruments: two violins, a cello, and two violas (a *contralto* and *tenore*), for the Medici court in Florence.



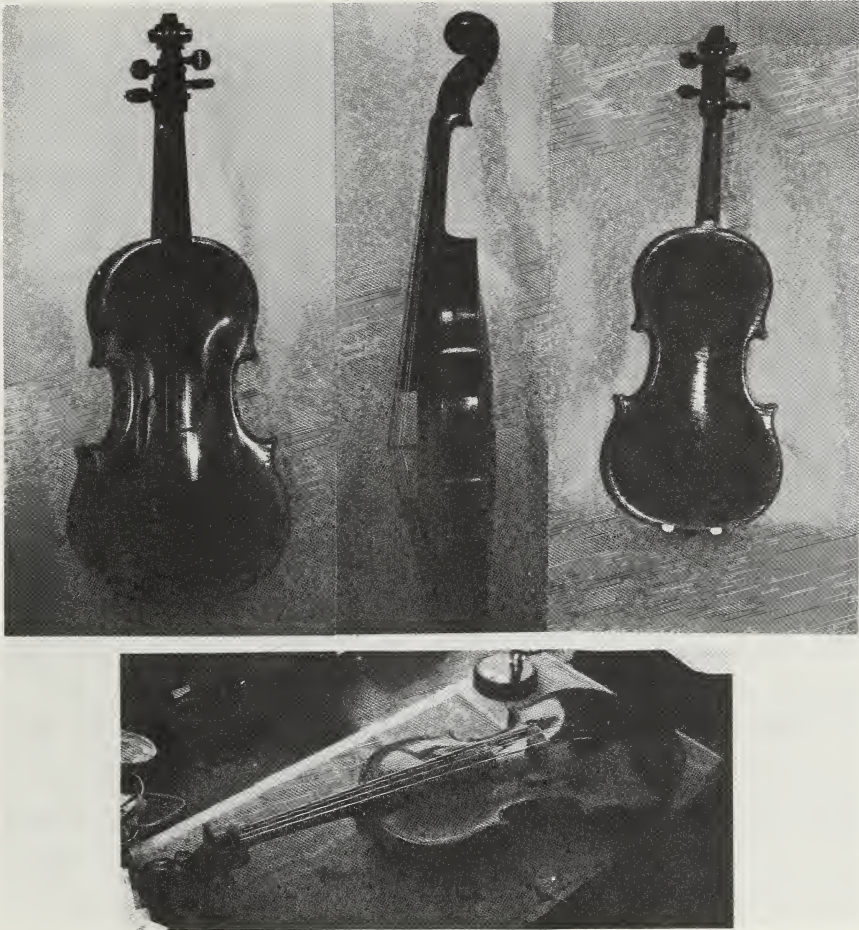


Plate 7. The Stradivarius "Tuscan Contralto," made for the Medici Court, Cremona, 1690. Photographs taken at The Library of Congress by George M. Riley, with the permission and assistance of Robert Sheldon, Curator of the Musical Instrument Collection.

The Medici "Tuscan" Contralto Viola, by Antonio Stradivarius (1644–1737), Cremona 1690 (Plate 7), now has a "modern" length neck and fingerboard. Its present dimensions are:

String length—37.6 cm. (14  $\frac{13}{16}$  in.)  
 Body length —41.3 cm. (16  $\frac{1}{4}$  in.)  
 Upper bout —18.5 cm. ( 7  $\frac{1}{4}$  in.)  
 Middle bout —13.1 cm. ( 5  $\frac{1}{8}$  in.)



Plate 8. The Stradivarius "Tuscan Tenore," made for the Medici Court, Cremona, 1690.



Lower bout —24.2 cm. ( 9 1/2 in.)  
 Upper ribs — 4.5 cm. ( 1 3/4 in.)  
 Lower ribs — 4.7 cm. ( 1 13/16 in.).

The varnish is a yellow-golden color. The top is of spruce, the back is of two-piece maple. The tone is of typically beautiful Strad quality, and is particularly well suited to blend in string quartet playing.

According to the Hills<sup>10</sup> the "small" viola was purchased by Mr. Bright, an Englishman, in Florence in 1803 from the Cavaliere Giantighazzi. Subsequently it passed to a Mr. Betts, then to a Mr. Bright, then to a Mr. Glennie, who later sold it to F. de Rougemont, a French collector of Strads. It was brought to the United States by Wurlitzer.

The *contralto* was acquired by Herbert N. Strauss, completing a string quartet of Stradivarius instruments. Cameron Baird, who was Chairman of the Music Department of the University of Buffalo, purchased this viola in 1957. Prof. Baird played the *Tuscan contralto* until his death in 1960, and also loaned it to quartet artists such as Boris Kroyt and Alexander Schneider. This viola, with a Tourte bow, was first loaned to the Library of Congress in 1977 to be used by Samuel Rhodes of the Juilliard String Quartet, while the Library of Congress's *Cassavetti* Stradivarius viola (of the Gertrude Clark Whitall quartet of Stradivari instruments) was being repaired.

The Medici "*Tuscan*" *Contralto*, a part of the Mrs. Cameron Baird Collection, is now on loan to The Library of Congress, and is available for use by artist violists.

The Medici "*Tuscan*" *Tenore* Viola by Antonio Stradivarius, Cremona, 1690 (Plate 8) is one of the few uncut Cremonese violas with all its original fittings. Its dimensions are:

Body length —47.8 cm. (18 13/16 in.)  
 Upper bout —21.9 cm. ( 8 5/8 in.)  
 Lower bout —27.2 cm. (10 11/16 in.).

The *Tenore*, and the cello also from the original set of instruments ordered by the Medici family, are now on display in the *Museo del Conservatorio di Musica Luigi Cherubini* in Florence, Italy.<sup>11</sup>

<sup>10</sup>W. Henry, Arthur F., and Alfred E. Hill, *Antonio Stradivari, His Life and Work*, p. 94.

<sup>11</sup>Maurice W. Riley, *Op. cit.*, pp 90–93. For more about the *Medici Tuscan Tenore*.

## CHAPTER II

# VIOLA MAKING IN BRESCIA IN THE 16TH AND 17TH CENTURIES

### The Gasparo da Salò School

**B**rescia, Italy, is a city 48 kilometers (30 miles) north of Cremona (See map, Plate 9). Luthiers in Brescia began to produce instruments in the violin pattern almost as early as Andrea Amati had in Cremona. Members of the Zanetto family in Montichiari, a village near Brescia, may have made violas as early as c.1550.

It was Gasparo da Salò (1540–1609), however, who led the way in developing the Brescian school of violin making. His violas and those made by his apprentices and others who were influenced by his models constitute a major part of the total number of violas extant from the 16th and the early 17th centuries.<sup>1</sup>

The dimensions of the da Salò viola, made in Brescia before 1609, shown in Plate 10 are:

String length—	38.43 cm. (15 1/8 in.)
Body length —	44.45 cm. (17 1/2 in.)
Upper bout —	21.74 cm. ( 8 9/16 in.)
Middle bout —	14.05 cm. ( 5 17/32 in.)
Lower bout —	25.2 cm. ( 9 15/16 in.)
Upper rib —	3.18 cm. ( 1 1/4 in.)
Lower rib —	3.18 cm. ( 1 1/4 in.)

The color is red-orange-brown, gold shaded. The top is of two piece pine, the back is of one piece maple, the ribs are of spotted maple. It has double purfling, with an elaborate clover-leaf design at top and bottom of the back.

This viola is certified by Silvestre and Mancotel, Paris, 1921; Hill &

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<sup>1</sup>Maurice W. Riley, *op. cit.*, pp. 27–50, for more information about Gaspar da Salò and the Brescian School.



Plate 9. Map: The Principal Cities of Italy, Austria, and Southern Germany Where Violin Making Flourished during the 16th Century to the Present.  
Computer drawing by Carolyn Riley.



Plate 10. Viola by Gasparo da Salò, Brescia, Before 1609.  
Photographs furnished by The Shrine to Music Museum (No. 3368).

Sons, London, 1929; Rudolph Wurlitzer, New York, 1929; and Jacques Français, Paris, 1960. It was owned by Joseph Joachim c.1880, and more recently by Joseph Vieland, from whom Laurence C. Witten II acquired it through Jacques Français in 1960. The Shrine to Music Museum purchased it in 1984 as part of the Witten-Rawlins Collection.

Da Salò instruments are much in demand today. Their big resonant tone makes them particularly desirable for chamber music. Some of them are also played in major symphony orchestras. Following is a list of some of the contemporary owners of da Salò violas:



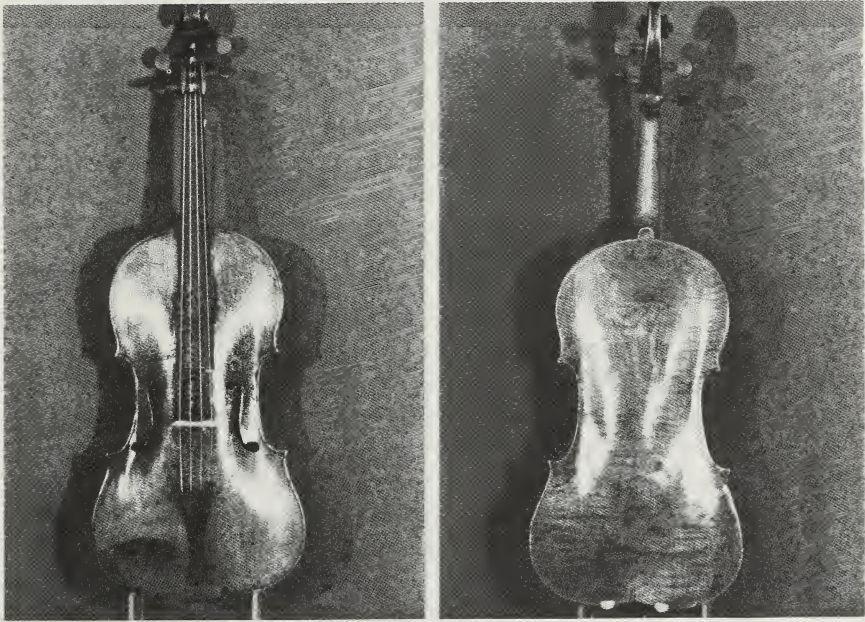


Plate 11. Viola of the School of Gasparo da Salò, Brescia, Late 16th Century.  
Photographs furnished by Yizhak Schotten.

Steven Ansell, Massachusetts  
Paolo Centurioni, Rome, Italy  
James Dunham, New York  
Lillian Fuchs, New York  
Rocco Germano, Indiana  
Pamela Goldsmith, California  
Nathan Gordon, Michigan  
Raphael Hillyer, Massachusetts  
Stephen Kondaks, Arizona

Eugene Lehner, Massachusetts  
Virginia Majewski, California  
Peter Tobias Pfuhl, Australia  
Yizhak Schotten, Michigan  
William G. Selden, Connecticut  
Barbara Westphal, Grefalting,  
Germany  
Los Angeles Philharmonic  
Leningrad Russian State Orchestra  
Moscow Conservatory.

The dimensions for the Yizhak Schotten viola (Plate 11) of the school of Gasparo da Salò, Brescia, late 16th century, are:

String length—38.7 cm. (15  $\frac{3}{16}$  in.)  
Body length —43.2 cm. (17 in.)  
Upper bout —20.5 cm. ( 8  $\frac{1}{16}$  in.)  
Middle bout —15 cm. ( 5  $\frac{7}{8}$  in.)

Lower bout — 25 cm. ( 9 13/16 in.)  
 Upper ribs — 3.3 cm. ( 1 1/4 in.)  
 Lower ribs — 3.8 cm. ( 1 1/2 in.).

The varnish is a transparent golden-brown in color. The bottom is heart-shaped, reminiscent of the *lira da braccio* and the *viola-lira* models. The one-piece maple back is rather plain and irregular in its texture and shows prominent curls in the lower left side. A small wing was originally added to the right lower bout. The purfling has been omitted in the back. The wood used in the sides matches that of the back, whereas the scroll is carved of plainer maple and shows the exquisite character of the early Brescian workmanship. The top is of one piece, strong grained spruce, the grain widening from the base to the treble side.

It was formerly owned by Louis Svencenski of the Kneisel String Quartet, and later by Raymond Pitcarin of Bryn Athyn, Pennsylvania. It was certified by Helmuth A. Keller, and is now owned by Yizhak Schotten.

Brescian School viola models influenced luthiers in other cities. Antonio and Luigi Mariani of Pesaro, 200 kilometers (125 miles) southeast of Brescia, made instruments that have been mistaken for *da Salòs*. Giovanni Paolo Maggini's violas are credited by the Hills with influencing later Cremona models made by Andrea Guarneri and Stradivari.<sup>2</sup>

Today there are probably more Brescian violas extant than violins and cellos. This may be because violas were not used as much as violins and cellos during the 17th and 18th centuries, and, as a result, violas were not as subject to the attrition and the ravages of time.

In addition to violas made in Brescia, the following examples represent the cities of Montichiari, Pesaro, Venice, and Padua.

### Zanetto

The members of the Zanetto family are among the earliest luthiers to make instruments of the violin model. Very little is known about them. According to Laurence Witten<sup>3</sup> Peregrino or Pellegrino de Micheli was born c.1520–22 in Montichiari, a small town near Brescia. He died in Brescia, c.1615. His father, Zanetto (c.1489–1564), a luthier who made viols, moved to Brescia shortly after Peregrino was born. In 1530 Peregrino followed his father to Brescia, where the family home and shop was located on the via Santo Antonio (now called Cairolì). Vannes stated that the first instruments

<sup>2</sup>Margaret L. Higgins, *Gio. Paolo Maggini, His Life and Work* (London: W.E. Hill & Sons, 1976), p. 72.

<sup>3</sup>Laurence C. Witten II, "The Surviving Instruments of Andrea Amati," *Early Music* (October 1982), pp. 487–494.



known to have been made by Peregrino are three viols with labels dated 1547, 1549, and 1550.<sup>4</sup> These instruments are in the *Musée du Conservatoire de Paris*. Father and son may have worked together on the first violas to come out of their shop. It is doubtful that there are any Zanetto cellos extant. Vannes stated that there is one known violin which is signed, "Pellegrino, Brescia, 1600". There are, however, Zanetto violas. They are described below (Plates 12–15), and also there is a very fine one owned by Samuel Rhodes, violist in the Juilliard String Quartet. Violas attributed to the Zanettos are usually classed as part of the early Brescian tradition.

The Zanetto viola shown in Plate 12, made by the Father of Peregrino in Brescia, late 16th century, has been reduced in size. The only dimension available is its body length: 42 cm. (16 1/2 in.). Its varnish is a deep reddish brown color. The back and sides are of native maple, the top is of native spruce. The upper bout is much wider than later models of most makers, indicating that the instrument could not be played in the higher positions, at least under the chin, or it might have been played by holding it like a cello is held. The f-holes are wider and shorter than in traditional models.

The dimensions of the Peregrino Zanetto viola, made in Brescia between 1560–80, shown in Plate 13 are:

String length—35.8 cm. (14 1/16 in.)  
 Body length —41.4 cm. (16 7/16 in.)  
 Upper bout —19.5 cm. ( 7 11/16 in.)  
 Middle bout —13.8 cm. ( 5 7/16 in.)  
 Lower bout —24.2 cm. ( 9 1/2) in.).

Its color is orange-brown on a golden background. The top is of two-piece pine with uneven grain. The back is of two-piece maple with a small flame straight across the viola.

The instrument is certified by Jacques Français. It is owned by Ellen Rose, principal violist of the Dallas Symphony.

The Peregrino Zanetto viola (Plate 14) made in Brescia, late 16th century, has been reduced in size and probably was originally a lyra-viol. Its dimensions are:

Body length—42.2 cm. (16 5/8 in.)  
 Upper bout —19.6 cm. ( 7 3/4 in.)  
 Middle bout—13.9 cm. ( 5 1/2 in.)  
 Lower bout —24.6 cm. ( 9 11/16 in.).

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<sup>4</sup>René Vannes, *Dictionnaire Universelle des Luthiers* (Bruxels: Les Amis de la Musique, 1951), p. 272.

The color is a brownish orange. The back and sides are of slab maple, the top is of strong grained spruce. It has double purfling, and the top and bottom of the back has an inset maple-leaf design.

This viola was certified by William Moennig.

The dimensions of the Peregrino Zanetto de Micheli viola, made in Brescia after 1564, shown in Plate 15 are:

String length—38.1 cm. (15 in.)  
 Body length —44.15 cm. (17 3/8 in.)  
 Upper bout —21.29 cm. ( 8 3/8 in.)  
 Middle bout —14.2 cm. ( 5 9 1/16 in.)  
 Lower bout —25.25 cm. ( 9 15/16 in.).

The color is a rich deep brown. The top is one piece pine, the back is two-piece slab-cut sycamore (a variety of maple).

The sound holes were altered c.1940 “due to a caprice of the owner, Ray Nurse, who stated, “The effect of the recutting was to lower the f-holes by 13 mm. (1/2 in.) The new f-holes lean in more”<sup>5</sup>

This viola was exhibited in London in 1904. It was certified by W.E. Hill, London, 1934. Alfred Hill called this the earliest viola he had ever seen. Witten acquired it from Rembert Wurlitzer in 1962. It was purchased by The Shrine to Music Museum in 1984 from Witten as a part of the Witten-Rawlins Collection.

Ventura di Francesco Linarol(o) (fl. c.1560–83) worked in Venice and Padua. He cannot be classed as being either a Cremonese or a Brescian luthier. He may, however, have influenced the early Brescia makers with the designs of his instruments.

The viola shown in Plate 16 was made by Linarol(o) in Venice, 1577. It has been reduced in size and its present scroll was added later. The present dimensions are:

Body length —41.1 cm. (16 3/16 in.)  
 Upper bout —20.7 cm. ( 8 1/8 in.)  
 Middle bout —15.4 cm. ( 6 1/16 in.)  
 Lower bout —24.6 cm. ( 9 11/16 in.)

The varnish is a warm orange-brown color. The back and sides are of slab-cut maple, the top is of spruce.

The very wide upper bout is indicative that this model was not intended for use in higher positions. It might originally have been a lira da braccio, an

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<sup>5</sup>Laurence C. Witten II., *The Shrine to Music Notes*.

instrument that was a precursor of the violin family. Several of Linarol's lira da braccios survive, including a beautiful example in The Shrine to Music Museum dated 1563.

Giovanni Paolo Maggini (1580–1632), Brescia, did not write the date on his labels. The date, 16?8, on the instrument's label (Plate 17) was written at a later period by someone other than Maggini. This viola has not been cut down. Its dimensions are:

String length—39 cm. (15 3/8 in.)  
 Body length —43.8 cm. (17 1/4 in.)  
 Upper bout —20.7 cm. ( 8 1/8 in.)  
 Middle bout —15 cm. (10 1/4 in.)  
 Lower bout —26 cm. (10 1/4 in.).

The varnish is a red-brown color. According to the present owner, Ervin Schiffer, "It is one of the most beautiful violas in the world." Schiffer is Professor of Viola at the Brussels Conservatory Royale de Music, where he is Professor Extraordinaire: Chapelle Musical Reine Elisabeth.

This instrument has been certified by several French dealers of bowed instruments, including: Ancienne Maison de Lupot et Gand Frères, Paris, 1864; and Ancien Chef d'Atelier de le Maison Carare J. Pineau, 1939. It was also certified by Max Möller, Amsterdam, 1964; and it was discussed in *Poutoise Correspondence*, 1948–1964.

The Brescian School viola, c.1650, in Plate 18, has been cut down. A different scroll has been added. The f-holes are cut perpendicular to the sides, a characteristic of many of the luthiers of the Brescian school. The present dimensions are not available.

The dimensions of the Antonio Mariani viola in Plate 19, made in Pesaro, 1666, are:

Body length —43.9 cm. (17 1/4 in.)  
 Upper bout —21.1 cm. ( 8 1/4 in.)  
 Middle bout—14 cm. ( 5 1/2 in.)  
 Lower bout —26.4 cm. (10 3/8 in.).

This viola is constructed on a da Salò model with a spruce top and a maple back, and has a brownish varnish. It has double purfling and an interesting inlay design on the back.

Antonio Mariani was reputed, according to Walter Hamma, to have been an apprentice of Maggini.<sup>6</sup> His violas are particularly esteemed, and sometimes have been wrongly identified as being the work of Gasparo da Salò.

<sup>6</sup>Walter Hamma, *Meister Italienischer Geigenbaukunst* (Munich: Schuler Verlagsgesellschaft, 1965), pp. 481–483.

It has been certified by Hill & Sons of London, and by Hans Weisshaar of Los Angeles.

### Conclusion

Gasparo da Salò has been called “The Father of the Viola.” It is now known that Andrea Amati, in Cremona, made violas before Gasparo was born. So, Gasparo can no longer be credited with having made the first violas. He can, however, be credited with having had a major influence on many luthiers in the 16th and early 17th centuries in developing what is known as the “The Brescian School of Violin Making”. It could more accurately be called “The Brescian School of *Viola* Making” because of the large number of Brescian violas extant that are still being played.



Plate 12. Viola by the Father of Peregrino Zanetto, Brescia, late 16th century.  
Photographs furnished by William Moennig & Son.





Plate 13. Viola by Peregrino Zanetto, Brescia, between 1560–80.  
Photographs furnished by Jacques Français, by permission of Ellen Rose.





Plate 14. Viola by Peregrino Zanetto, Brescia, late 16th century.  
Photographs furnished by William Moennig & Son.



Plate 15. Viola by Peregrino di Zanetto de' Micheli, Brescia, after 1564.  
Photographs furnished by The Shrine to Music Museum. (No. 3367).

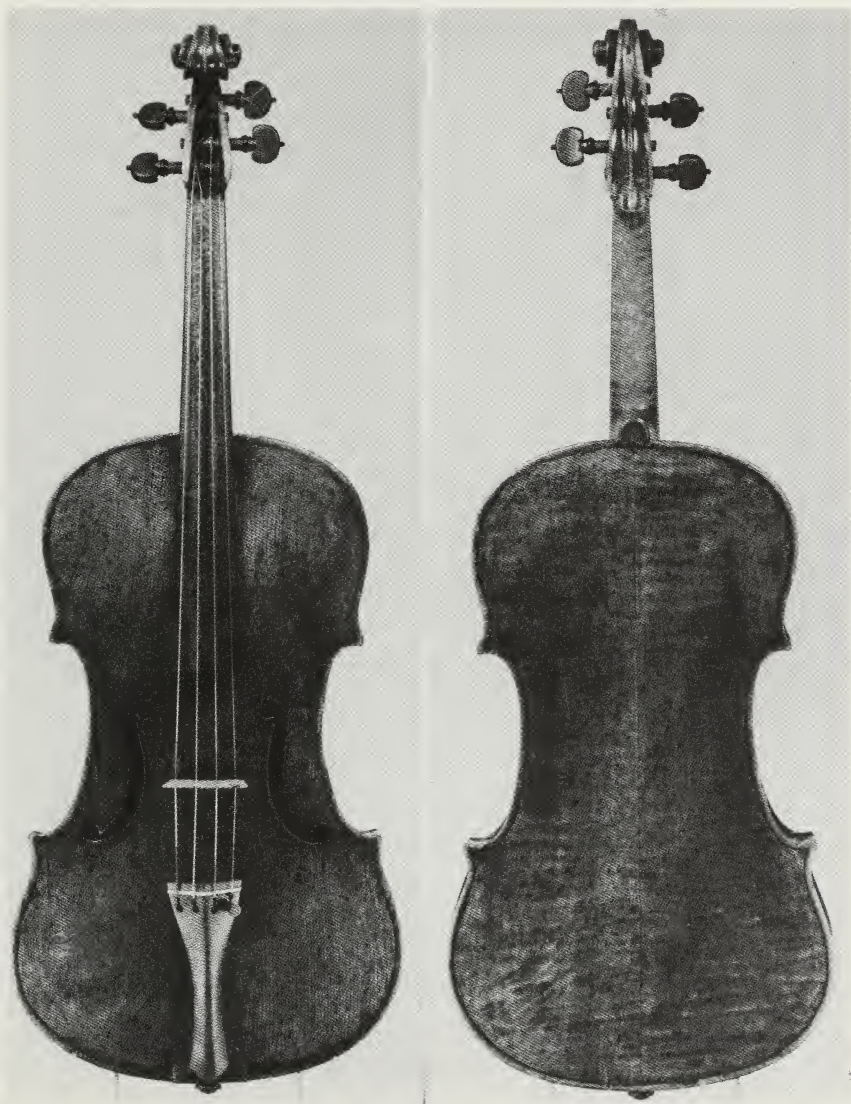


Plate 16. Viola by Venture d'Francesco Linarol(o), Venice, 1577.  
Photographs furnished by Moennig & Son.





Plate 17. Viola by Giovanni Paolo Maggini, Brescia, 1698.  
Photographs furnished by Ervin Schiffer.



Plate 18. Viola of the Brescian School, c. 1650.  
Photographs furnished by Bein & Fushi. (No. 3652).



Plate 19. Viola by Antonio Mariani, Pesaro, 1666.  
Photographs furnished by Hans Weisshaar, with permission of Mary Elliott James.



### CHAPTER III

## ITALIAN VIOLAS FROM C.1700 TO THE PRESENT

**T**oday violas made in the 18th century by famous Italian makers, when available, are selling for astronomical prices. This is due to two factors: their increasing scarcity; and the fine tone quality of a majority of these instruments. Violas dating from the 18th century are scarcer than violins and cellos made during the same period because fewer were made.<sup>1</sup>

In the 18th century Cremona continued to dominate the violin making industry. The craft, however, had already spread throughout northern and central Italy, and as far south as Rome and Naples.

The luthiers in this Chapter are presented, as far as is possible, in chronological order of the dates the instruments were made, not alphabetically, nor by city. Omissions of prominent luthiers indicate that either they did not make violas, or that photographs and descriptive information was not available at the time this book went to press. The violas cited and described represent some of the most famous Italian makers of the 18th century, most of whom made fewer than ten violas that are extant.

The viola shown in Plate 20 was made c.1699 by Joannes Tononi (1689–1720) in Bologna. Its dimensions are:

Body length —41.7 cm. (16 3/8 in.)  
Upper bout —19.6 cm. ( 7 23/32 in.)  
Middle bout —13.3 cm. ( 5 3/16 in.)  
Lower bout —24.4 cm. ( 9 9/16 in.)

The Joannes Tononi viola made c.1710 is shown in Plate 21. Its dimensions are:

Body length —41.4 cm. (16 1/4 in.)  
Upper bout —19.5 cm. ( 7 11/16 in.)  
Middle bout —13.7 cm. ( 5 3/8 in.)  
Lower bout —24.3 cm. ( 9 9/16 in.).

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<sup>1</sup>See Chapter I, "Fewer Violas."

The varnish is light golden to medium orange-brown in color. The back is of two pieces of maple marked with small and irregular figures with a knot-like figurement in the lower portion. The top is one-piece spruce with narrow grain on the treble side widening to the bass side.

It was certified by Max Möller and William Moennig, 1955. It is now the property of Emil Cantor, Professor of Viola at Trossingen Hochschule für Musik in Düsseldorf, Germany, as well as free-lance teaching in The Netherlands, France, and Denmark.

The viola by Matteo Goffriller (1670–1742) in Plate 22 was made c.1701 in Venice, and has not been cut down. Its dimensions are:

Body length—40.8 cm. (16 1/32 in.)

Upper bout —19.4 cm. ( 7 5/8 in.)

Middle bout—13.7 cm. ( 5 3/8 in.)

Lower bout —23.9 cm. ( 9 3/8 in.)

Today Goffriller is considered by many experts to have been one of the premier makers of cellos. This recognition came after 1800 when it was discovered that many cellos with labels of other great makers had been placed in his instruments to make them sell for higher prices. His violas, few in number, are generally of high quality.

The ex-Max Aronoff viola made by Giovanni Grancino (1670–1737) in Milan, 1707, is shown in Plate 23. It has not been reduced. Its dimensions are:

Body length—42.9 cm. (16 7/8 in.)

Upper bout —19.6 cm. ( 7 11/16 in.)

Middle bout—13.5 cm. ( 5 5/16 in.)

Lower bout —24.4 cm. ( 9 9/16 in.).

The back and sides are of maple, the top is of spruce. The purfling is beautifully ornamented with tiny scrolls. There is an inlaid rosetta, which is now covered by the “modern” fingerboard, but would have been in view with the shorter original fingerboard.

Photographs of this viola also appear in the Walter Hamma book.

The Giovanni Grancino viola c.1712 in Plate 24 has no label. The dimensions are:

String length—37 cm. (14 9/16 in.)

Body length —40.7 cm. (16 in.)

Upper bout —19 cm. ( 7 1/2 in.)

Middle bout —13.5 cm. ( 5 5/16 in.)

Lower bout —23.5 cm. ( 9 1/4 in.).

The varnish is a caramel color. The top is formed of two pieces of spruce with the medium grain broadening toward the flanks. The back is formed by two pieces of quarter-cut maple with no figure. The ribs and original scroll are of similar stock.

The viola in Plate 25 made by Paolo Antonio Testore (1690–1760) in Milan, 1743, has not been reduced. Its dimensions are:

Body length—41.5 cm. (16 5/16 in.)

Upper bout —19.6 cm. ( 7 3/4 in.)

Middle bout—13.6 cm. ( 5 5/16 in.)

Lower bout —24.5 cm. ( 9 5/8 in.).

The varnish is golden-brown. The back and sides are of maple, the top is of spruce.

Carlo Antonio Testore (1688–1764) was the maker of the viola in Plate 26. The label, dated c.1760, is not the original. The photographs were taken after restoration. The body length is 41.9 cm. (16 1/2 in.). The scroll is of beechwood.

Geoffrey Fushi believes that “the Testore violas rank as high or higher than his excellent violins and cellos. They are well sized, wonderfully crafted, acoustically and more Cremonese in quality than the generally dark sounding Brescian violas.” (Letter to the author dated, March, 1990.)

The viola made by Antonio Ungarini (1696–1771) in Fabriano, c.1740, is shown in Plate 27. Its dimensions are:

String length—39 cm. (15 3/8 in.)

Body length —44.8 cm. (17 5/8 in.)

Upper bout —21.2 cm. ( 8 5/16 in.)

Middle bout —15 cm. ( 5 7/8 in.)

Lower bout —26.2 cm. (10 5/16 in.)

Upper ribs — 3.6 cm. ( 1 3/8 in.)

Lower ribs — 3.8 cm. ( 1 1/2 in.)

The corners and the bottom are decorated on both the top and the back.

This viola was certified by Jacques Français. It is now the property of James van Valkenburg, Assistant Principal Violist of the Detroit Symphony Orchestra.

The viola in Plate 28 was made by Pietro Antonio della Costa (1700–1768) in Treviso, c.1750. It has not been reduced. The dimensions are:

Body length—41 cm. (16 1/8 in.)  
 Upper bout—19.8 cm. ( 7 3/4 in.)  
 Middle bout—13.5 cm. ( 5 5/16 in.)  
 Lower bout—23.7 cm. ( 9 5/16 in.).

The color of the varnish is medium dark orange-brown. The back and sides are of cherry wood, the scroll is of native maple, the top is of spruce.

The viola in Plate 29 was made by Giovanni Battista Gabrielli (1736–87) in Florence, 1761. It has not been reduced. Its dimensions are:

Body length—39.8 cm. (15 13/16 in.)  
 Upper bout—18.4 cm. ( 7 1/4 in.)  
 Middle bout—12.8 cm. ( 5 in.)  
 Lower bout—22.8 cm. ( 9 in.).

Gabrielli was not a prolific maker, but he made quality instruments. Very few of his violas are extant.

The viola in Plate 30 was made by Joannes Baptista Guadagnini II (1711–86) in Parma, c.1763. Its dimensions are:

Body length—41.2 cm. (15 3/16 in.)  
 Upper bout—19.4 cm. ( 7 5/8 in.)  
 Middle bout—13.9 cm. ( 5 7/16 in.)  
 Lower bout—24.3 cm. ( 9 9/16 in.).

J. B. Guadagnini II made violas in five different cities: Piacenza (1740–49), Milan (1750–58), Cremona (1758–59), Parma (1759–71), and finally, Turin (1771–86). In all of that time, he is known to have made only nine violas. His violas are smaller than those made by most Italian makers. They have, however, a resonant tone in all registers on all four strings.<sup>2</sup>

The viola shown on Plate 31 was made by Joannes Baptista Guadagnini II in Turin, 1774. Its dimensions are:

Body length—40.3 cm. (15 7/8 in.)  
 Upper bout—18.8 cm. ( 7 7/16 in.)  
 Middle bout—13.6 cm. ( 5 5/16 in.)  
 Lower bout—23/6 cm. ( 9 1/4 in.).

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<sup>2</sup>Maurice W. Riley, *op. cit.* pp. 65–68, for a description of the Guadagnini viola which belongs to Bernard Zaslav.

The varnish is orange-brown in color. The top is of two-piece spruce, the back is of one-piece maple.

Caressa & Français of Paris certified the instrument in 1926 when they sold it to John Wanamaker of Philadelphia. The certificate states: "Viola in mint condition, having belonged to Monsieur Chavy, principal violist of the Paris Opera and the Concerts of the Conservatoire for more than twenty years." Wanamaker sold it to Rudolph Wurlitzer, 1933, who sold it to John T. Roberts. Albert Gillis has owned the viola since 1956.

The viola in Plate 32 was made by Carlo Ferdinando Landolfi (1714–1787) in Milan, 1765. It has not been reduced. Its dimensions are:

Body length —41.2 cm. (16 3/16 in.)  
Upper bout —19.7 cm. ( 7 33/4 in.)  
Middle bout—13.2 cm. ( 5 3/16 in.)  
Lower bout —25 cm. ( 9 13/16 in.).

The varnish is reddish-brown. The back and sides are of maple, the top is of pine.

The viola in Plate 33 was made by Tommaso Balestrieri (1730–80) in Mantua, c.1765. It has not been reduced in size. Its dimensions are:

Body length —41 cm. (16 1/8 in.)  
Upper bout —19.5 cm. ( 7 11/16 in.)  
Middle bout—13.5 cm. ( 5 5/16 in.)  
Lower bout —24.4 cm. ( 9 5/8 in.).

The varnish is orange-reddish brown. The back and sides are of maple, the top is of spruce.

The viola in Plate 34 was made by Lorenzo (1737–75) and Tommaso (1747–89) Carcassi in Florence, c.1765. Its dimensions are:

Body length —39.4 cm. (15 1/2 in.)  
Upper bout —18.3 cm. ( 7 5/16 in.)  
Middle bout—13.1 cm. ( 5 1/8 in.)  
Lower bout —22.7 cm. ( 8 15/16 in.).

This is a beautiful example of the fine workmanship of the Carcassi Brothers.

The viola in Plate 35 was made by Pietro Joannes Mantegazza (fl. c.1757–c.1800), Milan, 1771. Its dimensions are:

Body length—40.4 cm. (15  $\frac{7}{8}$  in.)  
 Upper bout —18.3 cm. (  $7\frac{3}{16}$  in.)  
 Middle bout—12.4 cm. (  $4\frac{7}{8}$  in.)  
 Lower bout —22.9 cm. ( 9 in.).

This instrument and the Mantegazza shown in Plate 36 have longer body length than the one in Plate 37. The latter is of similar measurements to many violas of the late 18th century.

The P. J. Mantegazza viola shown in Plate 36 was made in Milan, c.1780. It carries a facsimile Rogeri label. Its dimensions are:

Body length—40.2 cm. (15  $\frac{13}{16}$  in.)  
 Upper bout —19.2 cm. (  $7\frac{9}{16}$  in.)  
 Middle bout—12.8 cm. ( 5 in.)  
 Lower bout —23.9 cm. (  $9\frac{3}{8}$  in.).

The P. J. Mantegazza viola in Plate 37 was made in Milan, 1793. Its dimensions are:

String length—37 cm. (14  $\frac{9}{16}$  in)  
 Body length —41.3 cm. (16  $\frac{1}{4}$  in.)  
 Upper bout —19.2 cm. (  $7\frac{9}{16}$  in.)  
 Middle bout —12.5 cm. (  $4\frac{15}{16}$  in.)  
 Lower bout —24 cm. (  $9\frac{7}{16}$  in.).

This instrument was certified by John and Arthur Beare in 1965. It belonged to an “old noble family” at the time of the Stradivari Bicentennial in 1937. It was acquired by Andrea Bisiach after the exhibition from the Contessa Olinati of Como, Italy. It was purchased by J. and A. Beare in 1964 and sold to Laurence Witten in 1965. The Shrine to Music Museum purchased it in 1984. It is now a part of the Witten-Rawlins Collection.

The viola in Plate 38 was made by Lorenzo Storioni (1751–1802) in Cremona in 1783. Its dimensions are:

String length—35.9 cm. (14  $\frac{1}{4}$  in)  
 Body length —39.1 cm. (15  $\frac{3}{8}$  in.)  
 Upper bout —18.1 cm. (  $7\frac{1}{8}$  in.)  
 Middle bout —13 cm. (  $5\frac{1}{8}$  in.)  
 Lower bout —23.4 cm. (  $9\frac{3}{16}$  in.).

The varnish is reddish brown.

It was certified by Max Möller, Amsterdam, 1981. It was owned by Michel Samson, 1981–88, and purchased by Barbara Zmich in 1988. Ms.



Zmich, formerly a violist in the Dutch Radio Symphony, is at present in the Louisville Symphony.

For such a small instrument it has an incredibly large, open, even sound. It is in a remarkable state of preservation.

The uncut viola in Plate 39 was made by Lorenzo Storioni in Cremona in 1784. Its dimensions are:

String length—37.2 cm. (14 5/8 in.)  
Body length —41.3 cm. (16 1/4 in.)  
Upper bout —18.9 cm. ( 7 7/16 in.)  
Middle bout —13 cm. ( 5 1/8 in.)  
Lower bout —22.4 cm. ( 8 13/16 in.).

The varnish is an orange-brown color. The top is formed of two pieces of spruce with medium grain broadening toward the flanks. The back is formed by one piece of maple with a slightly irregular medium curl. The ribs and the original scroll are of similar stock.

The viola in Plate 40 was made by Lorenzo Storioni in Cremona, c.1785. It has been cut down. Its present dimensions are:

Body length —42 cm. (16 1/2 in.)  
Upper bout —20 cm. ( 7 7/8 in.)  
Middle bout—14.1 cm. ( 5 1/2 in.)  
Lower bout —24.6 cm. ( 9 5/8 in.).



Plate 20. Viola by Joannes Tononi, Bologna, c. 1699.  
Photographs furnished by Bein & Fushi. (No. 7110).

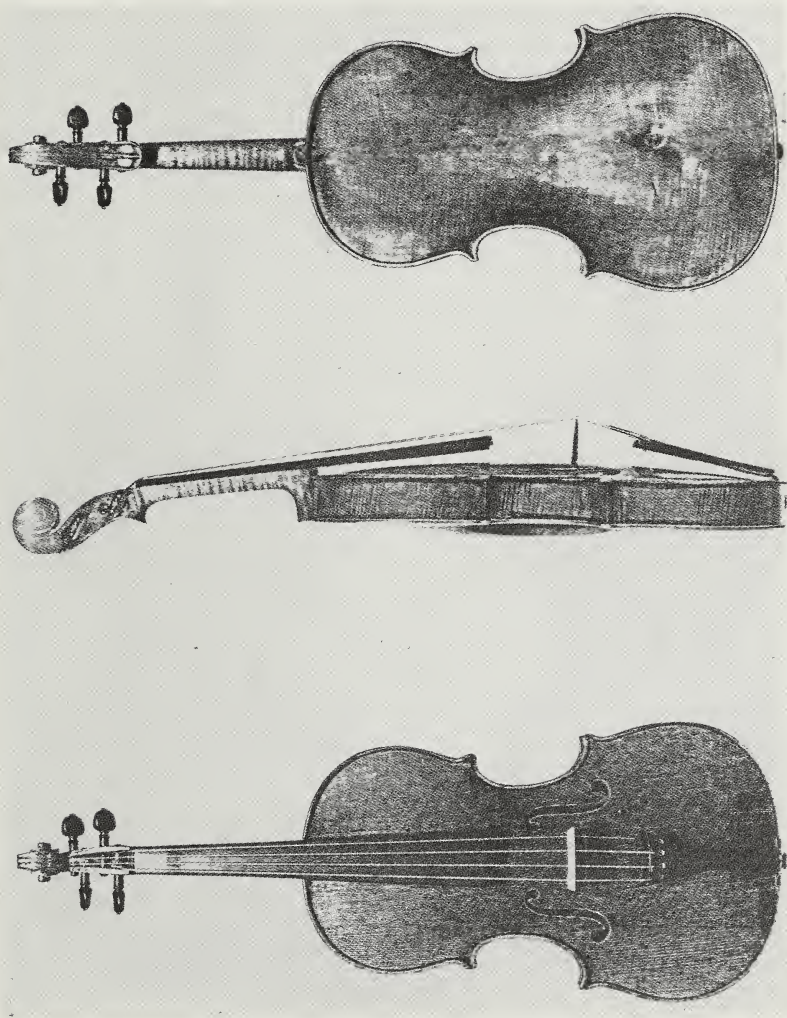


Plate 21. Viola by Joannes Tononi, Bologna, c. 1710.  
Photographs furnished by Emile Cantor.



Plate 22. Viola by Matteo Goffriller, Venice, c. 1701.  
Photographs furnished by Bein & Fushi. (No. 7474).





Plate 23. Viola by Giovanni Grancino, Milan, 1707.  
Photographs furnished by Moennig & Son.





Plate 24. Viola by Giovanni Grancino, Milan, c. 1712.  
Photographs furnished by Bein & Fushi. (No. 1787).



Plate 25. Viola by Paolo Antonio Testore, Milan, 1743.  
Photographs furnished by Moennig & Son.



Plate 26. Viola by Carlo Antonio Testore, Milan, c. 1760.  
Photographs furnished by Bein & Fushi. (No. 7964).





Plate 27. Viola by Antonio Ungarini, Fabriano, c. 1740.  
Photographs furnished by Jacques Français.  
With Permission of James van Valkenburg.



Plate 28. Viola by Pietro Antonio della Costa, Treviso, c. 1750.  
Photographs furnished by William Moennig & Son.





Plate 29. Viola by Giovanni Battista Gabrielli, Florence, 1761.  
Photographs furnished by William Moennig & Sons.

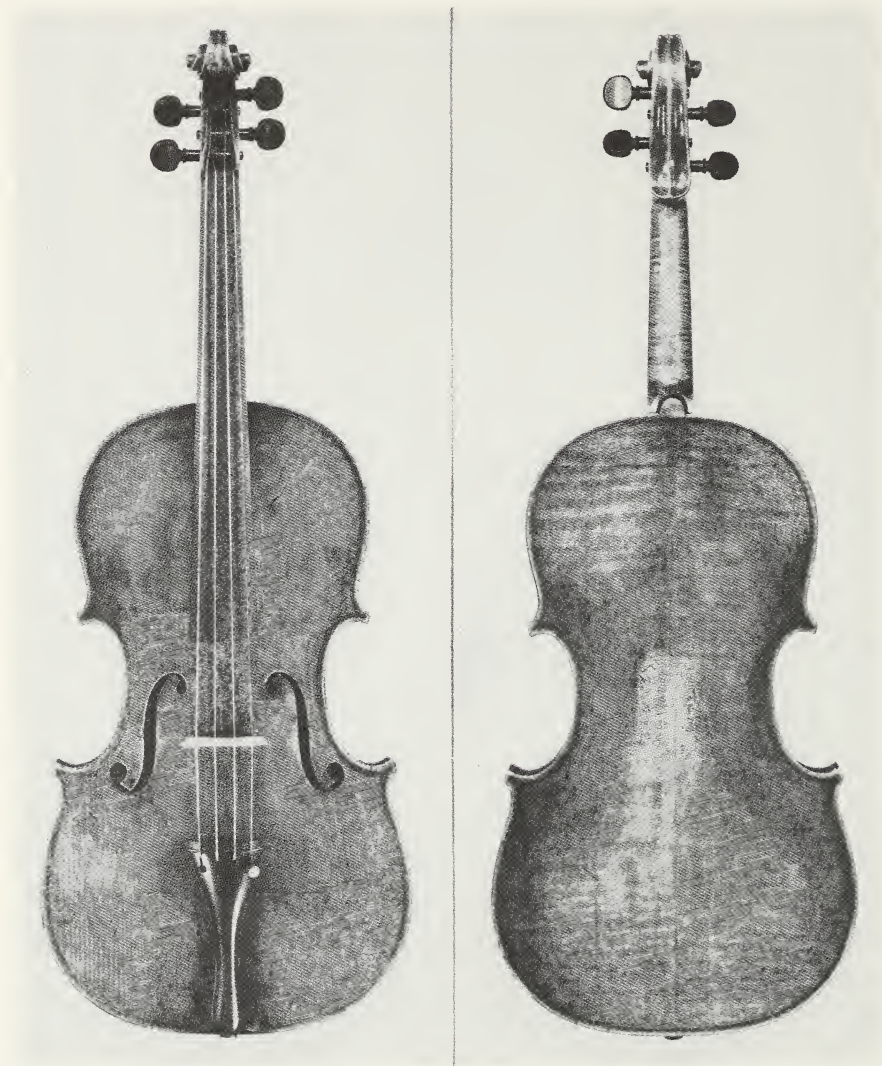


Plate 30. Viola by Joannes Baptista Guadagnini II, Parma, c. 1763.  
Photographs furnished by Bein & Fushi. (No. 7269).

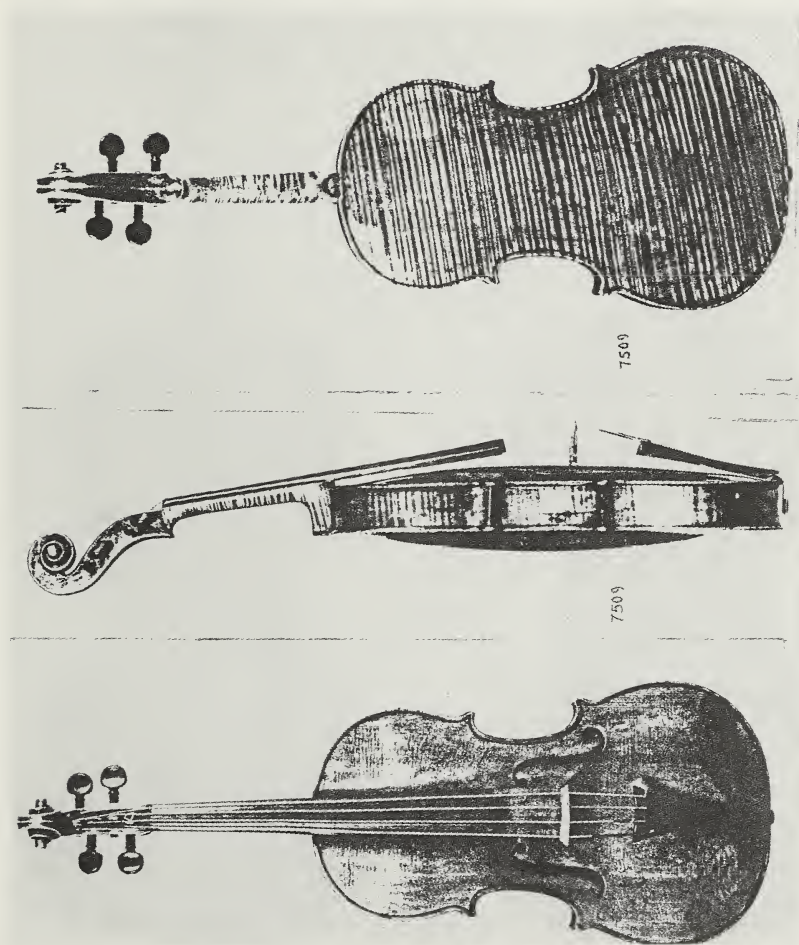


Plate 31. Viola by Joannes Baptista Guadagnini II, Turin, 1774.  
Photographs furnished by Albert Gillis.





Plate 32. Viola by Carlo Ferdinand Landolfi, Milan, 1765.  
Photographs furnished by William Moennig & Son.



Plate 33. Viola by Tomasso Balestrieri, Mantua, c. 1765.  
Photographs furnished by William Moennig & Son.





Plate 34. Viola by Lorenzo & Tommaso Carcassi, Florence, c. 1765.  
Photographs furnished by Bein & Fushi. (No. 7209).

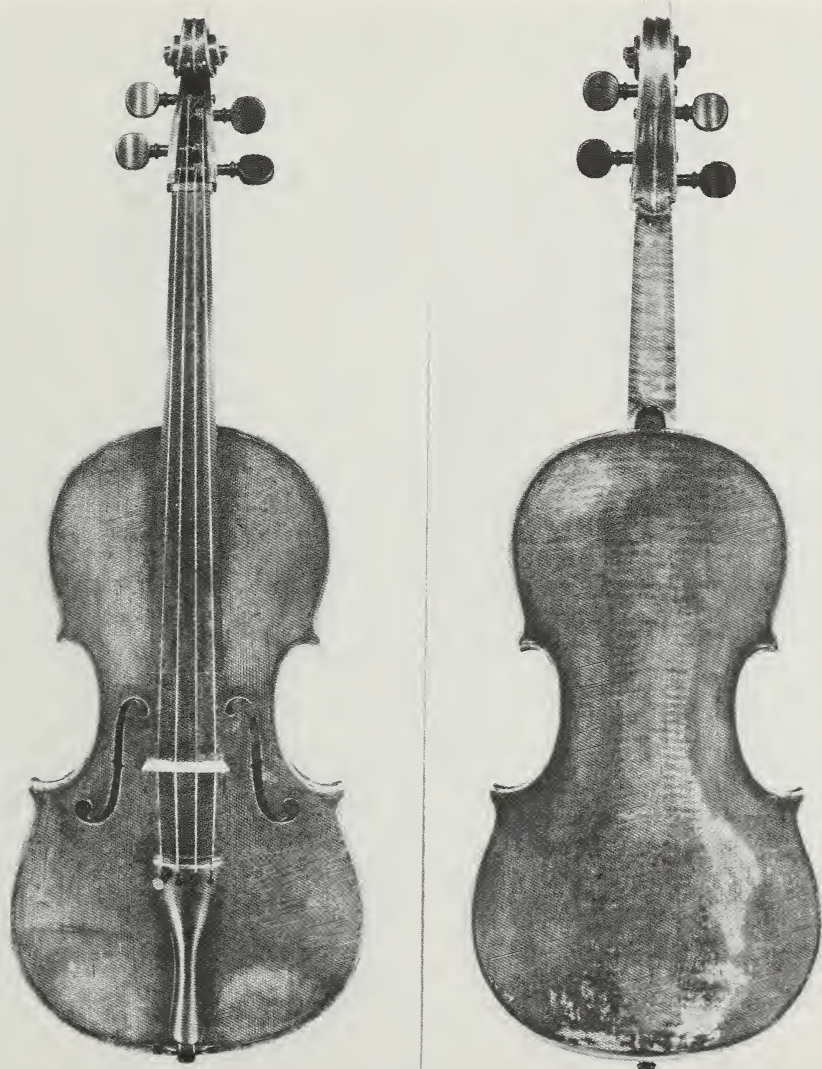


Plate 35. Viola by Pietro Giovanni Mantegazza, Milan, 1771.  
Photographs furnished by Bein & Fushi. (No. 6792).



Plate 36. Viola by Pietro Giovanni Mantegazza, Milan, c. 1780.  
Photographs furnished by Bein & Fushi. (No. 7028).





Plate 37. Viola by Pietro Giovanni Mantegazza, Milan, 1793.  
Photographs furnished by The Shrine to Music Museum. (No. 3369).



Plate 38. Viola by Lorenzo Storioni, Cremona, 1783.  
Photographs furnished by Barbara M. Zmich.





Plate 39. Viola by Lorenzo Storioni, Cremona, 1784.  
Photographs furnished by Bein & Fushi. (No. 7785).

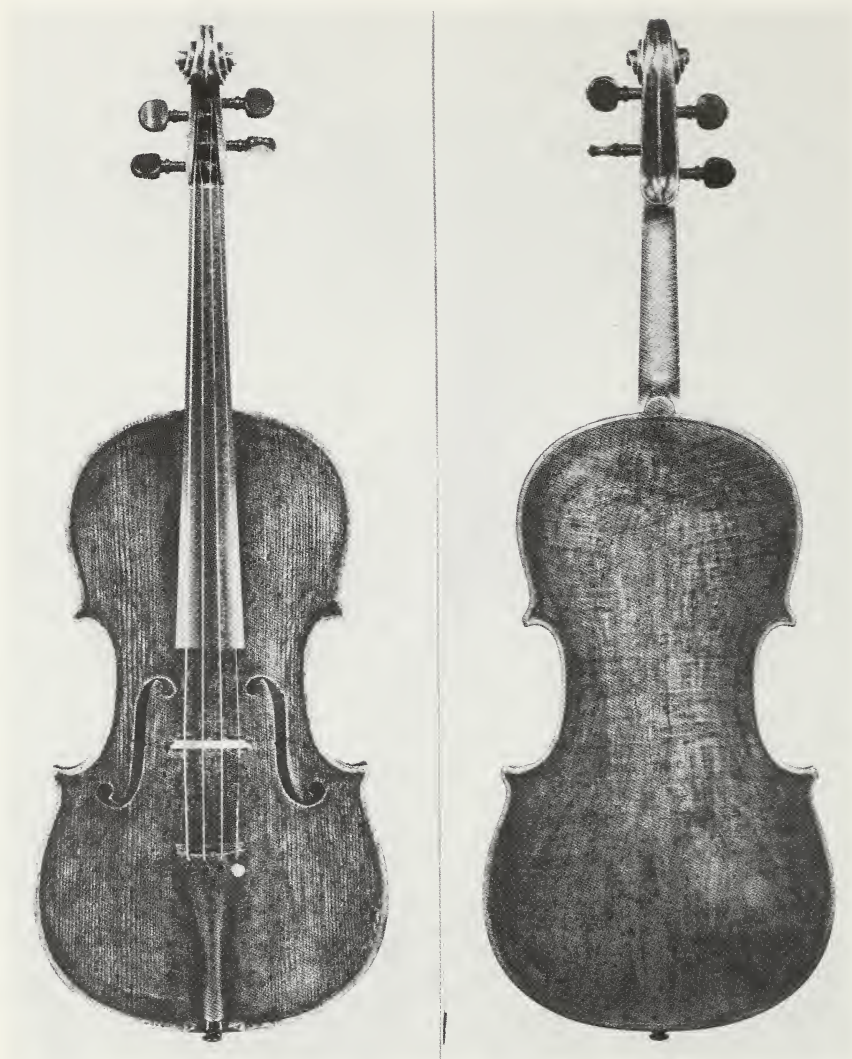


Plate 40. Viola by Lorenzo Storioni, Cremona, c. 1785.  
Photographs furnished by Bein & Fushi. (No. 1965).

### Italian Violas in the 19th Century

Many of the Italian families that had contributed so much to the art of violin making did not continue to produce instruments in the 19th century. There was less demand for Italian violas in the early 19th century because native luthiers in France, England, Germany, and other countries were making instruments to suit the demands of local performers at lower prices than Italian instruments were bringing.

Fine instruments continued to be produced in Italy, however, but in smaller numbers. Many of the instruments were made by luthiers whose names were not associated with the craft before 1800.

Umberto Azzolina, in his excellent book pertaining to instruments made by Italian luthiers of the 19th century, furnished photographs in color, dimensions, and descriptive material of instruments made by 62 Italian luthiers.<sup>3</sup> Among these craftsmen, whom he considered to be the outstanding Italian luthiers of the 19th century are: Romeo and Riccardo Antoniazzi, Gaetano Antoniazzi, Leandro Bisiach, Eugenio Degani, Gaetano Scarabotto, Vincenzo Postiglioni, Anibale Fagnola, Evasio Emilio Guerra, Antonio Pedrinelli, Ludovico Rastelli, and Andrea Postacchini.

Other Italian luthiers listed by Azzolina who continued to produce quality instruments into the 19th century are Giovanni Batista Ceruti (1755–1817), Johannes Francesco Pressenda (1770–1854, Joseph Rocca (1801–68), Giacomo Rivolta (1800–46), and Stefano Scarpella (1834–1924). Examples of their violas appear below:

The viola in Plate 41 was made by Giovanni Batista Ceruti in Cremona, 1807. Its dimensions are:

Body length —39.4 cm. (15 1/2 in.)  
 Upper bout —17.9 cm. ( 7 1/16 in.)  
 Middle bout—12.7 cm. ( 5 in.)  
 Lower bout —22.6 cm. ( 8 7/8 in.)

Ceruti is particularly famous for his cellos. He made very few violas.

The viola in Plate 42 was made by Joannes Franciscus Pressenda in Turin, 1834. The dimensions are:

String length—36.3 cm. (14 1/4 in.)  
 Body length —39.3 cm. (15 7/16 in.)  
 Upper bout —17.9 cm. ( 7 1/16 in.)  
 Middle bout —12.1 cm. ( 4 3/4 in.)  
 Lower bout —22.5 cm. ( 8 7/8 in.)

<sup>3</sup>Umberto Azzolina, *Liutheria Italiana dell' ottocento e del novecento* (Milano: Casa Editrice Ceschina, 1964), "Italian Luthiers of the 18th and 19th Centuries."

The varnish is a reddish-brown in color.

The top is formed by two pieces of spruce of fine grain broadening toward the flanks. The back is formed by one piece of quarter-cut maple with a slightly irregular broad curl descending slightly from left to right. The ribs and the original scroll are of maple.

There are only about six Pressenda violas extant.

The viola in Plate 43 was made by Joseph Rocca in Turin, 1848. Its dimensions are:

Body length—40 cm. (15 3/4 in.)  
Upper bout—18.4 cm. ( 7 1/4 in.)  
Middle bout—12.1 cm. ( 4 3/4 in.)  
Lower bout—23.3 cm. ( 9 1/8 in.).

The varnish is a golden-orange color. The back and ribs are of maple, the top is of spruce.

The viola in Plate 44 was made by Giacomo Rivolta in Milan, 1824. The dimensions are:

Body length—41.1 cm. (16 3/16 in.)  
Upper bout—19.4 cm. ( 7 5/8 in.)  
Middle bout—13.2 cm. ( 5 3/16 in.)  
Lower bout—23.5 cm. ( 9 1/4 in.).

The varnish is a light orange color. The back and ribs are of native maple, the top is of spruce. This is a particularly fine and characteristic example of Rivolta's work. It is illustrated in the 1931 Wurlitzer catalogue.

Rivolta is well known for his cellos and double-basses, but he made only a few violas.

The viola in Plate 45 was made by Stefano Scarampella in Mantua, 1900. Its dimensions are:

Body length—39.8 cm. (15 5/8 in.)  
Upper bout—18.5 cm. ( 7 1/4 in.)  
Middle bout—13 cm. ( 5 1/8 in.)  
Lower bout—20.9 cm. ( 8 1/4 in.).

The varnish is a deep reddish-orange in color. The back and sides are of maple, the top is of spruce.

Not only was Scarampella a fine maker, but he was also a talented repairer and restorer, including work he did on the Stradivarius Medici Contralto Viola, described in Chapter I.



### Twentieth Century Italian Violas

The ever-increasing scarcity of fine old Italian instruments made between c.1540 and 1900, plus the ever-increasing demand for them has resulted in inflated prices that has placed these instruments beyond the reach of the average string player. In response to this situation there has been a resurgence of activity in Italy by luthiers during the 20th century in an attempt to recapture the earlier reputation enjoyed by their predecessors. Two World Wars, during the first half of the 20th century, retarded the progress of this movement. Since 1950 many Italian luthiers are again producing excellent instruments, including violas.

In addition to the fine quality of the contemporary instruments, other factors have contributed to restoring world-wide interest in Italian violin making. These factors include the Cremona Violin Making School, which now enjoys a reputation comparable to the best schools in other countries. Exhibits and competitions held in the city of Cremona provide luthiers incentive and needed exposure to help promote the sale of their instruments. Also, of particular interest to performers and makers is the permanent display of great instruments in the Cremona City Hall, which includes masterpieces by the Amatis, the Guarneris, and Stradivarius.

### Conclusion

Many of the masterpieces made by Italian luthiers are no longer available to performers because they are now in museums or they are a part of permanent private collections. Many of the once fine instruments have been damaged beyond repair, or are lost, or worn out by careless or thoughtless players, or they are the victims of the attrition of time.

Fortunately, more and more fine violas are now being produced world-wide in the shops of contemporary luthiers. This situation has been greatly motivated by the exhibits and competitions sponsored by the Violin Society of America, and by the Kaplan-Goodkind Scholarships awarded by this organization to young prospective luthiers, enabling them to attend a school that offers training in the skills of violin making. The instruments made by contemporary luthiers are usually priced in a range that makes them available to the average violist.<sup>4</sup>

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<sup>4</sup>For more about The Violin Society of America see Maurice W. Riley, *Op. cit.*, pp. 294, 304–5, and 310.]



Plate 41. Viola by Giovanni Batista Ceruti, Cremona, 1807.  
Photographs furnished by Bein & Fushi. (No. 7558).

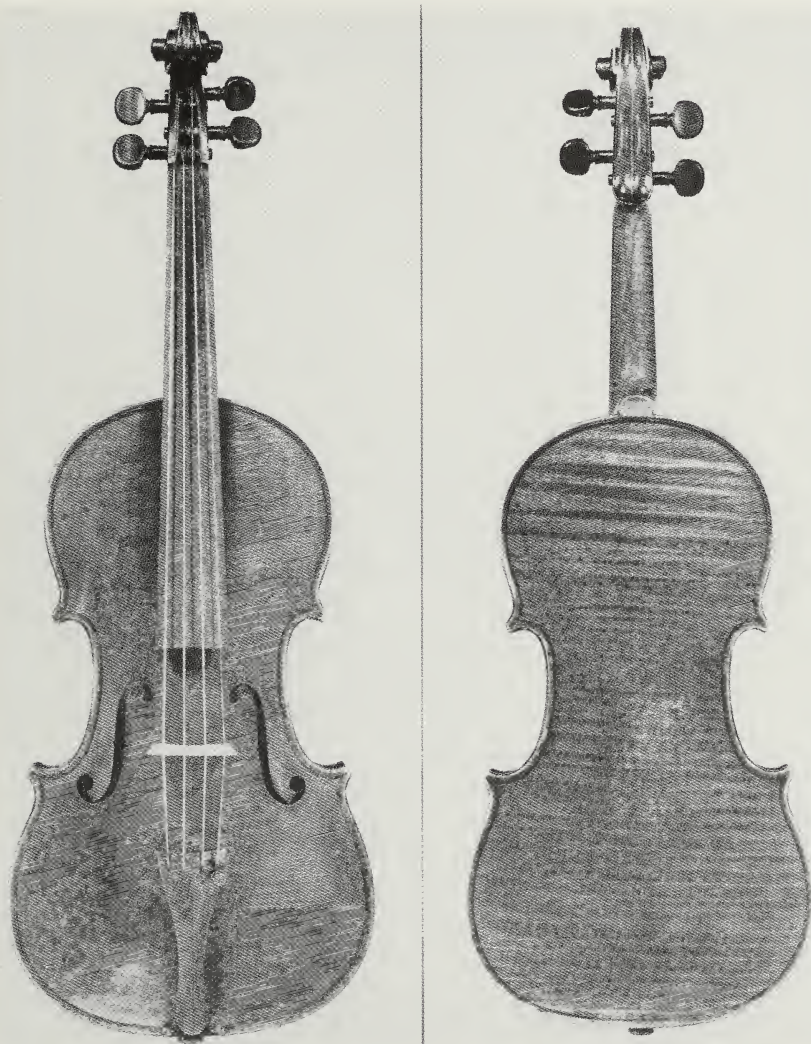


Plate 42. Viola by Joannes Franciscus Pressenda, Turin, 1834.  
Photographs furnished by Bein & Fushi. (No. 7827).



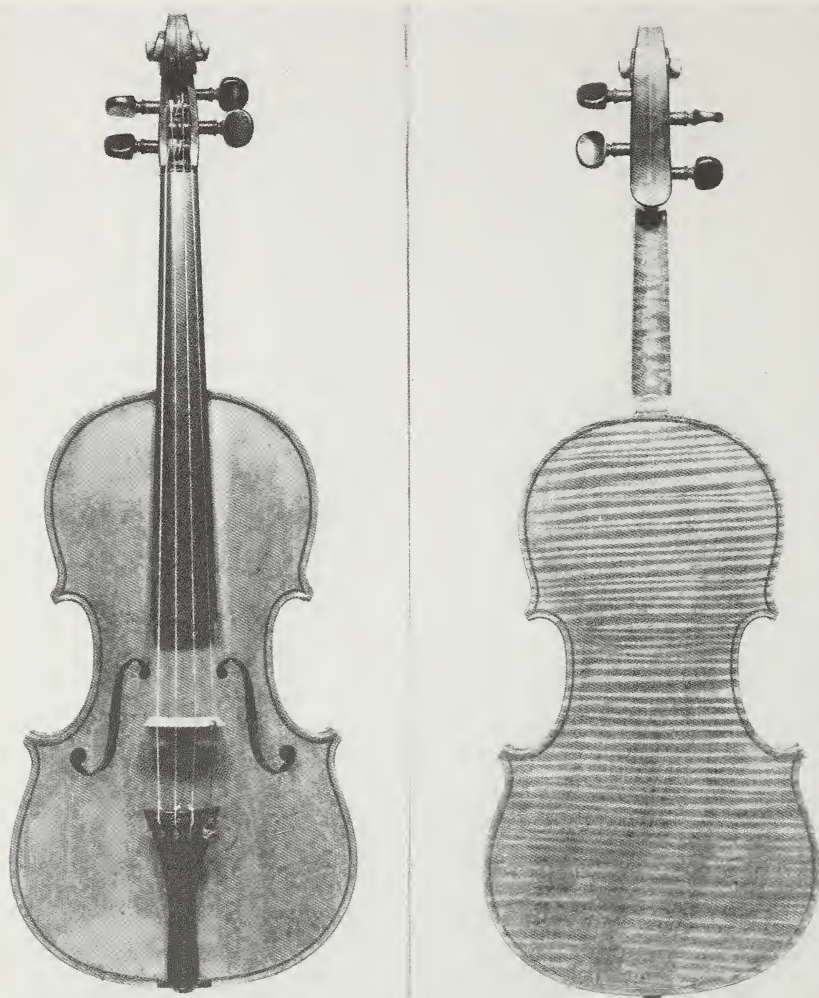


Plate 43. Viola by Joseph Rocca, Turin, 1848.  
Photographs furnished by William Moennig & Son.





Plate 44. Viola by Giacomo Rivolta, Milan, 1824.  
Photographs furnished by William Moennig & Son.



Plate 45. Viola by Stefano Scarampella, Mantua, 1900.  
Photographs furnished by William Moennig & Son.

## CHAPTER IV

# EARLY GERMAN VIOLAS

Jacobus Stainer

In Italy during the sixteenth century Andrea Amati, in Cremona, and Gasparo da Salò, in Brescia, led the way in the craft of violin making. A century later in Absam, Austria, Jacobus Stainer (1617–83) was the first violin maker of German descent to make instruments comparable to those being made in Italy.

Absam, a small village in the Austrian Alps, is 230 kilometers (138 miles) north-east of Brescia. It is 100 kilometers (60 miles) south of Munich, and five miles east of Innsbruck. (See Plate 9, Map of the relevant parts of Italy, Austria, and Bavaria.)

Stainer's background and training had long been a matter of conjecture until Walter Senn and Karl Roy published the definitive biography of this great luthier in 1951/1986.<sup>1</sup>

Senn and Roy searched through the Absam Catholic Church records and were able to trace four generations of the Stainer family. Stainer married Margareta Holzhammer in 1645. Of the nine children born to them, 1645–1666, only one, Maria, lived long enough to have been married. She and her husband, Blasius Keil, had two sons, one is known to have been married and had one son. Of particular importance is the fact that Stainer did not leave any heirs who became luthiers.

Where Stainer received his training or apprenticeship is speculative, but his work appears to have been influenced by the Amatis, and by Nicolo Amati in particular. His instruments were designed after Amati models; and the ground coating that he used is the same velvet, golden-brown color.

Stainer models were copied by luthiers in Germany, England, France, and even in Italy. Pietro Guarnerius, Gabrielli, and others appear to have worked on Stainer models.<sup>2</sup>

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<sup>1</sup>Walter Senn and Karl Roy, *Jacob Stainer, Leben und Werk des Tiroler Meisters 1617–1683* (Frankfurt/M: Bochinsky, 1951; Revised Ed., 1986.)

<sup>2</sup>Walter Hamma, *Violin-Makers of the German School from the 17th to the 19th Century*, Vol. II (Tutzing: Hans Schneider, 1986), p. 310.

Stainer's instruments had a reputation equal to the best of the Cremonese until the advent Stradivari's flatter and wider model, which was tonally better suited for performance in concert halls.<sup>3</sup>

Senn and Roy catalogued, furnished photographs and dimensions of all the surviving Stainer instruments that they could find. They list the following totals:

- 75 violins,
- 9 violas,
- 5 cellos,
- 2 violinen da braccios,
- 7 viola da gambas.<sup>4</sup>

Seven of the violas are listed below in the order of their body length, with the year when each was made:

- 1660—39.5 cm. (15 9/16 in.)
- 167?—40.5 cm. (15 15/16 in.)
- 1660—40.6 cm. (16 in.)
- 1660—40.6 cm. (16 in.)
- 166?—40.6 cm. (16 in.)
- 1660—40.6 cm. (16 in.)
- 1670—42.3 cm. (16 5/8 in.).

The other two violas were tenors, one made in 1649, with the body length of 46.6 cm. (18 5/16 in.); and one made in c.1650 with a body length of 46.7 cm. (18 3/8 in.) is described below and is shown in Plate 46.

The tenor viola in Plate 46 was made by Jacobus Stainer in Absam, c.1650 (Senn and Roy, and Hamma give the date 1665.) is uncut. Its dimensions are:

- String length—39.7 cm. (15 5/8 in.)
- Body length —46.5 cm. (18 5/16 in.)
- Upper bout —22.5 cm. ( 8 7/8 in.)
- Middle bout —15.4 cm. ( 6 1/16 in.)
- Lower bout —27.3 cm. (10 3/4 in.)
- Upper ribs — 4.45 cm. ( 1 3/4 in.)
- Lower ribs — 4.45 cm. ( 1 3/4 in.).

This viola was restored to its original condition c.1900 by Hammig, using some old historic parts. It was certified by Hamma in Stuttgart in 1961. It was purchased by Lawrence Witten from Hamma through Jacques

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<sup>3</sup>*Ibid.*

<sup>4</sup>*Ibid.*, p. 464.



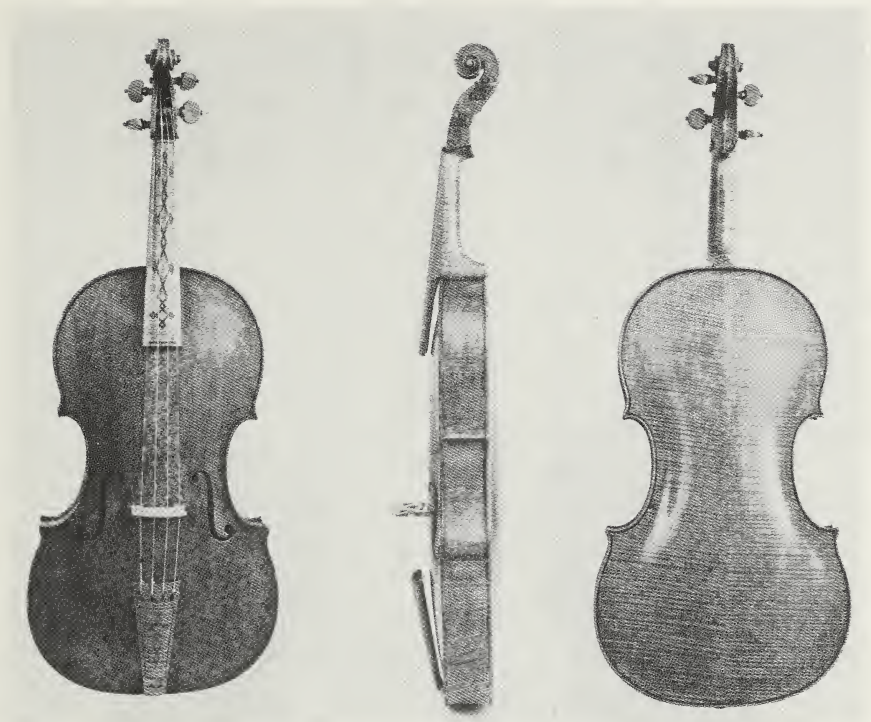


Plate 46. Tenor Viola by Jacobus Stainer, Absam, Austria, c. 1650.  
Photographs furnished by The Shrine to Music Museum. (No. 3371).

Français in 1961. The Shrine to Music Museum acquired this instrument in 1984 as part of the Witten-Rawlins Collection.<sup>5</sup>

The viola in Plate 47 was made by Matthias Alban (1621–1712) in Bozen, 1698. It has not been reduced. The dimensions are:

Body length —40.8 cm. (16 1/16 in.)  
Upper bout —19.9 cm. ( 7 13/16 in.)  
Middle bout—13.2 cm. ( 5 3/16 in.)  
Lower bout —24.3 cm. ( 9 9/16 in.).

This instrument was formerly in the Rodman Wanamaker Collection. Matthias Alban (1621–1712) of Bozen is also known as Matthias Albani

<sup>5</sup>Photographs of this same tenor viola appear in Senn and Roy, *Ibid*, pp. 300–1; and in Walter Hamma, *Op. cit.*, pp. 324–5.



Plate 47. Viola by Matthias Alban, Bozen (Bolzano), 1698.  
Photographs furnished by William Moennig & Son.

of Bolzano. The name on his labels is Alban or Albanus. The Italian spelling Albani of Bolzano can be attributed to the location of Bozen which has been sometimes in southern Bavaria and sometimes in northern Italy, depending on which country had been victorious in the most recent war. Bozen is located on the road to the Brenner Pass, the most direct route through the Tirolean Alps connecting Bavaria and Italy. (See Plate 9.) According to

Walter Hamma,<sup>6</sup> “The work of Matthias Alban, which is very clean, somewhat recalls the Venetian school. The f-holes are in the style of Amati. Very elegant and exact purfling with an attractive edge. The arching is in the manner of Jacobus Stainer.” Both Matthias and his son, Joseph Alban (1680–1722), made violas which are shown in Hamma’s book.

### The Matthias Klotz Family

Jacobus Stainer left no heirs to continue his tradition of very fine violin making. On the other hand Matthias Klotz<sup>7</sup> left three sons who continued his work. Matthias (1653–1743) was the first of four generations of a very important family of German luthiers in Mittenwald, Bavaria. Mittenwald is northwest of Absam, by road, 50 kilometers (30 miles), and 20 kilometers (12 miles) north of Innsbruck. See the map Plate 9.



The name Klotz (or Klotz) appears in large numbers in dictionaries of violin makers. Many of the luthiers listed under this name did not make quality instruments. Matthias and members of his family listed on the above diagram did make significant instruments.

Matthias had at least seven children, but only Georg, Sebastian, and Johann Karl became luthiers. His other children, not shown in the above diagram, were Abraham, Vitus, Urban, Christina, and Sibylla.<sup>8</sup>

Not far from Mittenwald was the lute-making city of Fussen. At that

<sup>6</sup>Walter Hamma, Vol. I, *Op. cit.*, pp. 15–21.

<sup>7</sup>The family name is also spelled “Klotz”. *Klotz* is used in this book because Matthias and his family used it on the labels in their instruments.

<sup>8</sup>Dr. Adolf Layer, *Matthias Klotz Von Mittenwald, Ein Berühmter Geigenbauer Der Barockzeit* (Feldafing: Friedl Brehm Verlag, 1959), pp. 1–2.

time the customary apprenticeship for a young luthier was five years. The lute makers in Füssen established this requirement upon founding their guild in 1562. Füssen was famous for the lutes and viols made there by masters like Gerle, Hellmer, Grief, Pfanzelt, and the Tiefenbruggers. By 1600 and throughout the Thirty Years War (1618–48), there was a general exodus from Füssen to all the other countries of Europe by many of the talented artisans seeking more peaceful locations where they could apprentice or ply their trade.

Where Matthias Kloz had his early apprenticeship is not known. It was not with Jakobus Stainer, as was once believed. Dr. Layer believes that Matthias had a brief apprenticeship in Füssen.<sup>9</sup>

Mittenwald's advantageous location on an important trade route to Italy prompted many young ambitious citizens to move to the other side of the Alps to apprentice in the skills of the Italians. *Die Staatliche Berufsfachschule für Geigenbau in Mittenwald* (The State Occupational School for Violin Making in Mittenwald) possesses two photographs of a most important document in the life history of Matthias. It is a service certificate (not an indenture!) completed on May 10, 1678 attesting by lute maker Johann Railich (Railihe) that "Matthias Kloz had served loyally, truthfully, and obediently for a term of six years in his workshop, the *Botega di Lautaro al Santo*, and that he had never damaged his reputation in any way." Matthias, therefore, apprenticed from 1672 until 1678 in Railich's workshop in Padua.

If Matthias had already served a brief apprenticeship in Füssen, as suggested by Dr. Layer, then he must have been a journeyman while he was working under Railich.

Matthias' own apprentices included his sons, Georg, Sebastian, and Johann Karl, and his grandson, Georg Karl. Best known of his students, outside of his own family, were Johann Augustin Gossler and Andreas Jais (c.1685–c.1749), who apprenticed around 1700. Jais made many violas and viola d'amores. In place of a scroll Jais often used a most attractively carved lion's head, in the manner often employed by Stainer.

Among Matthias' surviving instruments are:<sup>10</sup>

Viola d'amore (1715), in the Staat Musikinstrumentensammlung of Munich (Kat.-Nr. 41–85);

Viola d'amore (1717), according to Kinsky, p. 626, was in the Kgl. Sammlung Berlin [before World War II], present location unknown;

Viola d'amore (1725), in the Musikinstrumentenmuseum of the Univer-

<sup>9</sup>Dr. Adolf Layer, *Ibid.*, pp. 7–8.

<sup>10</sup>*Ibid.*, p. 21–23.



sity of Leipzig (Kat.-Nr. 827, formerly in the Musikhistor. Museum in Cologne);

Bratsche (1726), in the Sammlung der Musikinstrumente des Bayer Nationalmuseums of Munich (old Kat.-Nr. 113; new Mu Nr.35);

Bratsche (no date), in the Paris Conservatoire Museum (Nr. 162);

Bratsche (no date), a Diskant Viola in the Staatl. Sammlung alter Musikinstrumente in Berlin (Nr. 2576).

### Georg Klotz

Peter Haydon, of Ann Arbor, Michigan, the former owner of two violas, one made by Georg Klotz (1687–1737), oldest son of Matthias, and the other attributed to Georg Karl Klotz, grandson of Matthias, recently loaned these instruments to Ars Musica, an orchestra in Ann Arbor, Michigan. The Ars Musica was a group of musicians dedicated to performing Baroque music on period instruments that have Baroque type fittings. Members of the Ars Musica appropriately named the two Klotz violas, “Big Georg” and “Little Georg”, in recognition of their relative size. “Big Georg” was played by Robin Wideman, a former student of the author.

The viola in Plate 48 was made by Georg Klotz in Mittenwald in 1721. Mr. Wideman was so impressed by the tonal properties of “Big Georg” that he showed and demonstrated the viola to the author as soon as it was assigned to him. We both agreed that it should be included in *Volume II of The History of the Viola*.

Ars Musica is now temporarily disbanded. “Big Georg” has been donated to the University of Michigan Stearns Music Instrument collection. Dr. William P. Malm, curator, permitted the photographs and the measurements of “Big Georg” to be included in this book. The dimensions are:

String length—	38 cm.	(14 15/16 in.)
Body length —	43.5 cm.	(17 1/8 in.)
Upper bout —	20 cm.	( 7 7/8 in.)
Middle bout —	13.8 cm.	( 5 3/8 in.)
Lower bout —	24.7 cm.	( 9 3/4 in.)
Upper ribs —	5.2 cm.	( 2 1/16 in.)
Lower ribs —	5.2 cm.	( 2 1/16 in.)

The wide ribs and the wide upper bout make it very difficult to play above the fourth position.

The varnish is an orange-brown color. The top is of two piece spruce, and the two piece back is maple, as are the ribs.

The fittings on the viola appear to be the original Baroque ones, in-

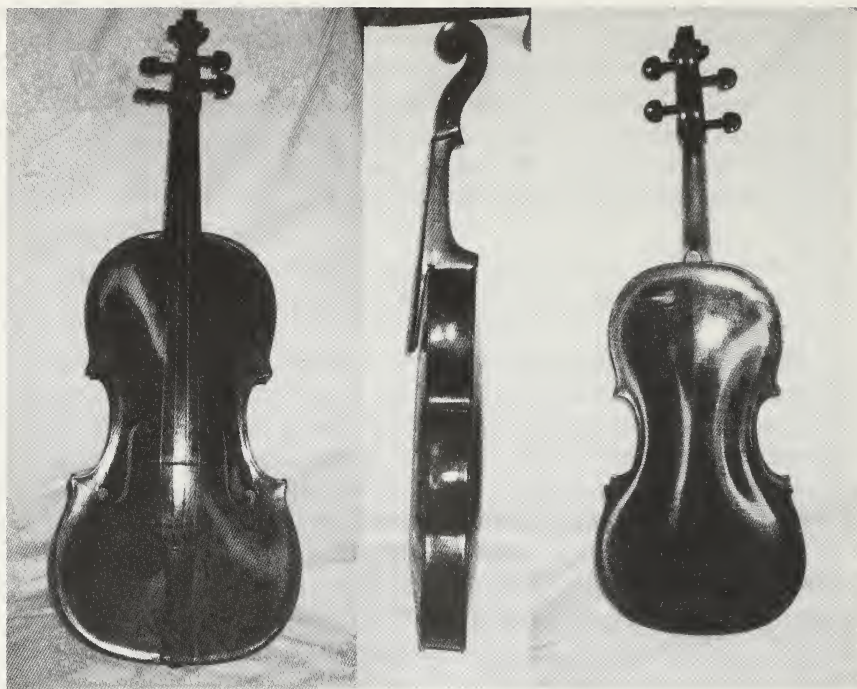


Plate 48. Viola by Georg Klotz, Mittenwald, 1721.  
 Photographs with permission of Dr. William P. Malm, Curator,  
 The University of Michigan Stearns Collection.

cluding a short fingerboard, 23.2 cm. (9 1/8 in.), and a short neck, 13.6 cm. (5 3/8 in.). There is a maple wedge spliced to the bottom of the ebony fingerboard. This was probably done to save rare and precious ebony by using a thin piece and reinforcing it to prevent weakness. The bridge and tailpiece, if not original, are certainly authentic reproductions

"Little George" is now the property of Melissa Trier Kirk, of Evanston, Illinois. She is associated with several Baroque ensembles in the greater Chicago area, and is a member of the Lyric Opera Orchestra, and also plays in the Santa Fe Opera Orchestra each summer. Mark Norfleet, violin, repairer and restorer of Ann Arbor, Michigan, contributed considerable time and assistance in locating the present owner of "Little George".

"Little George" (photographs not available) is believed to have been made c.1790 by Georg Karl Klotz, grandson of Matthias. Its dimensions are:

Body length —42 cm. (16 1/2 in.)  
 Upper bout —19.1 cm. ( 7 1/2 in.)

Middle bout—13.1 cm. ( 5 1/8 in.)  
Lower bout —23.2 cm. ( 9 1/8 in.).

It has a one-piece back of maple, and the top is of spruce. The varnish is golden-brown.

Mittenwald, home of the Kloz family, continued to be an important center for luthiers and for their apprentices. It was inevitable that eventually Mittenwald would become the location of one of the most prestigious schools to offer training in the craft of violin making. It is now known world-wide as the Mittenwald School of Violin Making (Die Staatliche Berufsfachschule für Geigenbau in Mittenwald).

### Other German Makers

German luthiers, like the Italians, did not make many violas during the 18th century. The five following examples represent only a few of the best German makers: Leonhard Maussiell, Nürnberg; Daniel Stadlmann, Vienna; Johann Paul Alletsee, Munich; Christoph Friedrich Hunger, Leipzig; and from what is presently Czechoslovakia, Udalricus Eberle, Praha (Prague).<sup>11</sup>

The viola in Plate 49 was made by Leonhard Maussiell (1685–d. after 1760), in “The Imperial City of Nürnberg,” c.1710. Its dimensions are:

Body length—44.2 cm. (17 3/8 in.)  
Upper bout —20.9 cm. ( 8 in.)  
Middle bout—14.5 cm. ( 5 11/16)  
Lower bout —26.1 cm. (10 1/8 in.).

The varnish is orange-brown to reddish-brown. The back and sides are of maple, the top is of spruce. A carved lion’s head replaces the usual scroll.

According to Walter Hamma, Maussiell was one of the best German luthiers.

The viola in Plate 50 was also made by Leonhard Maussiell in “The Imperial City of Nürnberg,” c. 1731. Its dimensions are:

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<sup>11</sup>For more information about German luthiers and their instruments see Walter Hamma, *Op. cit.*, Volume I and II.

String length—49.6 cm. (19 1/2 in.)  
 Body length —43.3 cm. (17 1/16 in.)  
 Upper bout —20 cm. ( 7 7/8 in.)  
 Middle bout —13.2 cm. ( 5 3/16 in.)  
 Lower bout —25.1 cm. ( 9 7/8 in.)

The varnish is a dark golden brown. This finely-made viola has a flat, one-piece back. The ribs are flush with the back and belly. It has hardly ever been played, although there now are cracks in the back. The label is original, but the last two digits of the date, written by hand, are uncertain.

Leonhard Maussiell, who was born in Nürnberg in 1685 and died there about 1760, was the son of a Nürnberg joiner, Andreas, and the grandson of Matthias Maussiell of Augsburg, with whom he reportedly apprenticed. He married Helena Margarete Andrea, the daughter of a Nürnberg grocer, in 1708, and the marriage certificate said that he was “honest and full of art.” He traveled as far as Italy and the Tyrol, and his instruments were based on those of Jacobus Stainer of Absam bei Innsbruck, and David Tecchler (1666–1748), an important maker who left Salzburg, his birthplace, in 1699, and thereafter worked in Italy, first in Venice, then in Rome, where he became the best maker in the city. Maussiell’s purfling was often made of fish bone.<sup>12</sup>

This viola was in the Rembert Wurlitzer Collection, later in the Dario D’Attili Collection, then the Laurence Witten Collection. It was purchased in 1984 by The Shrine to Music Museum as part of the Witten-Rawlins Collection.

The viola in Plate 51 was made by Daniel Achatius Stadlmann (1680–1744) in Vienna, 1725. Its dimensions are:

Body length —41.7 cm. (16 3/8 in.)  
 Upper bout —18.7 cm. ( 7 3/8 in.)  
 Middle bout —12.5 cm. ( 4 15/16 in.)  
 Lower bout —23.4 cm. ( 9 3/16 in.).

The varnish is a rich golden-brown. The back and ribs are of maple, the tops of spruce. This is the Ex-Emmanuel Vardi viola.

The viola in Plate 52 was made by Johann Paul Alletsee (1684–1733) in Munich, 1727. Its dimensions are:

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<sup>12</sup>Descriptive material from The Shrine to Music Museum pamphlet, “Amadeus, His Music and the Instruments of the Eighteenth-century Vienna,” 1990, p. 24.



Body length—41 cm. (16 1/8 in.)  
 Upper bout —19 cm. ( 7 1/2 in.)  
 Middle bout—12.7 cm. ( 5 in.)  
 Lower bout —23 cm. ( 9 1/16 in.)

The varnish is a medium dark orange-brown color.

This viola shows the influence of the makers of Venice, where Alletsee worked in the early 1700's.

The viola in Plate 53 was made by Christoph Friedrich Hunger (1718–c.1787) in Leipzig, 1751. Its dimensions are:

String length—42.55 cm. (16 3/4 in.)  
 Body length —43.8 cm. (17 1/4 in.)  
 Upper bout —20 cm. ( 7 7/8 in.)  
 Middle bout —13.67 cm. ( 5 3/8 in.)  
 Lower bout —25.1 cm. ( 9 7/8 in.)  
 Upper ribs — 5.1 cm. ( 2 in.)  
 Lower ribs — 5.5 cm. ( 2 1/8 in.).

The varnish is a dark chocolate-brown color.

Hunger was a pupil of Jauch in Dresden. He was later associated with J. Ch. Hoffman, the maker of the viola pomposa shown on page 223–4 in *Volume I of The History of the Viola*.

The viola in Plate 54 was made by Joannes Udalricus Eberle (1699–1764) in Praha (now Prague, Czechoslovakia), 1754. Its dimensions are:

String length—38.4 cm. (15 1/8 in.)  
 Body length —44.5 cm. (17 1/2 in.)  
 Upper bout —21.5 cm. ( 8 7/16 in.)  
 Middle bout —15 cm. ( 5 7/8 in.)  
 Lower bout —26 cm. (10 1/4 in.).

The varnish is a brownish-red color. The shape of the f-holes is similar to some gambas and some viola d'amores. Mother-of-pearl flowers are inlaid in the lower end of the f-holes. There is a rosetta inlaid under the fingerboard. The instrument has been "modernized" with the new length neck and fingerboard, the latter covering the rosetta.

The viola is now in the private collection of Rhoda Lee Burchak and Carol Burchak Warden, Washington, D.C.

### Nineteenth Century German Violas

German violists in the middle of the 19th century in many of the German orchestras played on small violas, some of them were little larger than

violins. The resultant muffled tone and lack of resonance prompted Richard Wagner to write a scathing rebuke not only about the tone quality of the viola sections, but also about the general lack of talent among the violists:

The viola is commonly (with rare exceptions indeed) played by infirm violinists, or by decrepit players of wind instruments who happen to have been acquainted with a stringed instrument once upon a time; at best a competent viola player occupies a first desk, so that he may play the occasional solos for that instrument; but I have seen this function performed by the leader of the first violins. It was pointed out to me that in a large orchestra which contained eight violas, there was only one player who could deal with the rather difficult passages in one of my later scores!<sup>13</sup>

Hermann Ritter (1849–1926), a young German violist, made an exhaustive acoustical study and determined that in order for a viola to balance the violin or cello in resonance and in volume that it would need to have a body length of 54 cm. (21 1/4 in.). Realizing that this dimension was impractical, he compromised and designed a shorter viola with a body length of 48 cm. (18 7/8 in.). He commissioned luthier Karl Adam Hörlein (1829–1902) of Würzburg to build the instrument. Ritter named his instrument the “Viola-alta.” The new Viola-alta had such a big resonant sound that Ritter took it to Munich and demonstrated it to Richard Wagner. Wagner was so favorably impressed that he engaged Ritter to be the principal violist in the first performance of the entire *Der Ring des Nibelungen*, at the opening of the new Wagner Theater in Bayreuth, August 13–17, 1876.<sup>14</sup>

Ritter was a large man and could play the Viola-alta with apparent ease. Most violists, however, found the instrument to be much too large. Ritter reluctantly decided to have Hörlein build violas with a body length of 43.3 cm. (17 in.). The viola in Plate 55 is an example. It was made by Hörlein in Würzburg in 1892.

This Viola-alta is smaller than the original Hermann Ritter model of 48 cm. (18 7/8 in.). Its dimensions are:

String length—39 cm. (15 3/8 in.)  
 Body length —43.3 cm. (17 in.)  
 Upper bout —19.5 cm. ( 7 11/16 in.)  
 Middle bout —13.3 cm. ( 5 1/4 in.)  
 Lower bout —24.6 cm. ( 9 11/16 in.)  
 Upper ribs — 4.6 cm. ( 1 13/16 in.)  
 Lower ribs — 4.8 cm. ( 1 7/8 in.)

<sup>13</sup>Richard Wagner, *On Conducting, a Treatise on Style in the Execution of Classical Music* (London: Reeves, modern reprint 1940), pp. 3–4.

<sup>14</sup>For more about Ritter’s Viola-alta, see Maurice W. Riley, *Ibid. Volume I*, pp. 210–217 and 228–232.

The varnish is an orange-brown color. The back is of two-piece maple with a medium broad curl extending upward from the center joint. The ribs are of somewhat similar wood, as is the scroll. The top is of two-piece spruce with a medium broad grain.

It is certified by William Moennig & Son, 1966. It is now the property of John H. Riley, of Los Angeles.

### Markneukirchen

During the 19th century a large number of German made instruments came from the village of Markneukirchen, located 130 kilometers (81 miles) northeast of Nürnberg. Some of the instruments produced there were violins of the "assembly-line factory made variety," with facsimile labels purporting to establish their quality and authenticity as being the work of Stradivarius, the Amatis, Jacobus Stainer, and other great masters. Fortunately for the violists there were very few violas produced in this fashion.

Markneukirchen was, however, the home of several of the most accomplished German bow makers, including the families of Wilhelm Christian Knopf (1767–1837); Franz Albert Nürnberger (1826–95); and Hermann Richard Pfretzschner (1856–1921). The most famous German bows, albeit, were not made in Markneukirchen, but came from the shops of Nicolaus Kittel, who emigrated to St. Petersburg, Russia, (1839–1870), where he became known as the "Russian Tourte"; and Ludwig Christian August Bausch (1805–1871) in Leipzig, where he became known as the "German Tourte," (whose shop, two generations later, was moved to Markneukirchen).

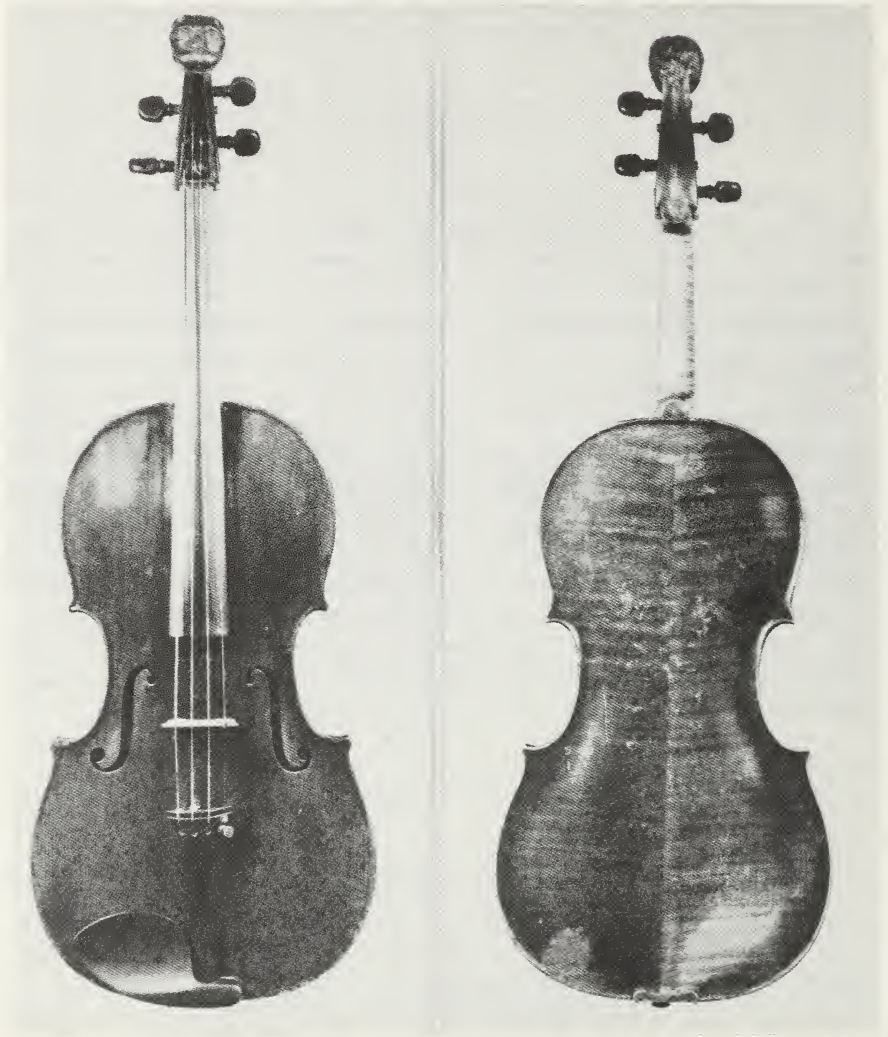


Plate 49. Viola by Leonhard Maussell, Nürnberg, c. 1710.  
Photographs furnished by William Moennig & Son.





Plate 50. Viola by Leonhard Maussell, Nürnberg, 1731.  
Photographs furnished by The Shrine to Music Museum. (No. 3428).



Plate 51. Viola by Daniel Achatius Stadlmann, Vienna, 1725.  
Photographs furnished by William Moennig & Son.



Plage 52. Viola by Johann Paul Alletsee, Munich, 1727.  
Photographs furnished by William Moennig & Son.



Plate 53. Viola by Christoph Friedrich Hunger, Leipzig, 1751.  
Photographs furnished by The Shrine to Music Museum. (No. 4144).





Plate 54. Viola by Joannes Udalricus Eberle. Praha (Prague), 1754.  
Photographs by George M. Riley. From the collection of and with the permission of  
Rhoda Lee Burchak & Carol Burchak Warden.



Plate 55. Viola-alta by Karl Adam Hörlein, Würzburg, 1892.  
Photographs with permission of John Henry Riley.

## CHAPTER V

# ENGLISH AND FRENCH VIOLAS IN THE 18TH AND 19TH CENTURIES

With one exception English and French luthiers did not produce a large number of violas in the 18th and 19th centuries. The exception was Jean Baptiste Vuillaume (1798–1875) in whose Paris shop many of the finest French *luthiers and archetiers* of the 19th century were trained and employed.

The preference for small violas from c.1775 to c.1875 did not encourage the more talented luthiers to make many violas. Their talent and time, they reasoned, could be better spent making violins and cellos; and many French and English craftsman adopted bow making as a full-time trade.

### English Violas

During the 19th century English makers who made violas, usually in Italian models, patterned after Nicholas Amati, were: Daniel Parker (1705–61) in London; Peter Wamsley (1715–51), in London, Benjamin Banks (1727–95), of Salisbury; William Forster, Jr. (1739–1807), in London; and members of the Italian Panormo family who emigrated from Italy to Paris, then to London: Vincenzo (b. 1734 in Monreal near Palermo, d. 1813 in London); his sons, Joseph (1773–1830), luthier, and George Louis (1774–1842), an outstanding bow-maker.

The following instruments are representative of the English violas of the period c.1785–1875:

Daniel Parker made the viola in Plate 56 in London, c.1720. The dimensions are:

Body length —41.4 cm. (16 5/16 in.)  
Upper bout —20 cm. ( 7 7/8 in.)  
Middle bout—13.3 cm. ( 5 1/4 in.)  
Lower bout —24.6 cm. ( 9 11/16 in.).

The varnish is golden-yellow in color. The back and sides are of maple, the top is of English pine.

William Forster, Jr. made the viola in Plate 57 in London, 1730. It has not been reduced. Its dimensions are:

Body length—39.6 cm. (15 9/16 in.)  
Upper bout —18.4 cm. ( 7 1/4 in.)  
Middle bout—12.8 cm. ( 5 in.)  
Lower bout —23 cm. ( 9 1/16 in.).

The varnish is a reddish-orange color. The back and sides are of maple, the top is of spruce.

Benjamin Banks made the viola in Plate 58 in Salisbury, 1765. Its dimensions are:

String length—36.5 cm. (14 3/8 in.)  
Body length —41 cm. (16 1/8 in.)  
Upper bout —16 cm. ( 6 1/4 in.)  
Middle bout —13.3 cm. ( 5 1/4 in.)  
Lower bout —23.3 cm. ( 9 1/8 in.)  
Upper ribs — 3.4 cm. ( 1 5/16 in.)  
Lower ribs — 3.6 cm. ( 1 3/8 in.).

The varnish is a dark red-brown color. The back is one-piece of maple, with a narrow flame; the top is two-piece of pine, with a wide grain.

Edgar Cyril Glyde, father of Rosemary Glyde, the present owner, purchased the viola from an amateur. The instrument is verified by William Moennig & Son.

The viola in Plate 59 was also made by Benjamin Banks, Salisbury, 1787. It has not been reduced. Its dimensions are:

Body length—38.5 cm. (15 1/8 in.)  
Upper bout —18.8 cm. ( 7 3/8 in.)  
Middle bout—13.3 cm. ( 5 1/4 in.)  
Lower bout —23.5 cm. ( 9 1/4 in.).

The varnish is a dark orange-brown color. The back and sides are of maple, the top is of English pine. It bears the maker's brand and signature in various places.



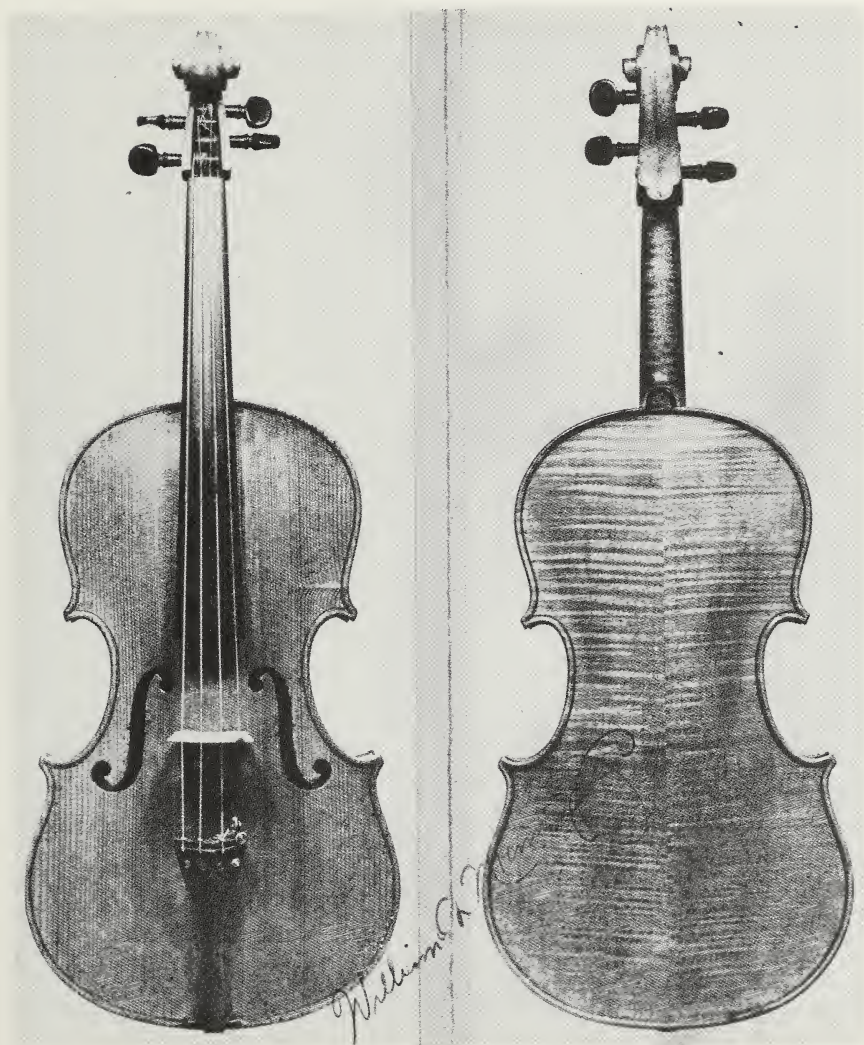


Plate 56. Viola by Daniel Parker, London, England, c. 1720.  
Photographs furnished by William Moennig & Son.



Plate 57. Viola by William Forster, Jr., London, England, 1780.  
Photographs furnished by William Moennig & Son.



Plate 58. Viola by Benjamin Banks, Salisbury, England, 1765.  
Photographs furnished by Rosemary Glyde.





Plate 59. Viola by Benjamin Banks, Salisbury, England, 1787.  
Photographs furnished by William Moennig & Son.



### French Violas

Many of the 18th and 19th century French luthiers lived in or apprenticed in Mirecourt, a small village about 33 kilometers (21 miles) east of Paris. Most of the better makers gravitated to Paris where the musical action was: Benoit Fleury (fl. c.1755–c.1785) moved to Paris c.1755, and lived there for more than 30 years; Nicholas Lupot (born in Stuttgart in 1758, died in Paris, 1824), was rightfully called "*Le Stradivari français*" (The French Stradivarius); Charles François Gand (born in Versailles 1787, died in Paris, 1845), apprenticed in the shop of Lupot; Louis Gerson (born c.1713 in Paris, died there after 1781); François Chanot (born in Mirecourt c.1787, died in Brest, 1823); Georges Chanot II (born in Mirecourt, 1801, died there 1883), an outstanding French luthier. Jean Baptiste Vuillaume, born in Mirecourt, 1798, died in Paris, 1875, was the only French luthier who made violas that compared favorably with those produced by the Italians.

The following instruments are representative of the French violas of the period c.1785–c.1875:

Benoit Fleury was the maker, Paris, c.1760, of the viola shown in Plate 60. The only dimension available is the body length which is 41.7 cm. (16 3/8 in.). It bears his label and also a brand on the lower rib.

Fleury made few violas. He was chiefly known as a repairer.

Nicolas Lupot made the viola in Plate 61 in Paris, 1808. It has not been reduced. Its dimensions are:

Body length —39.7 cm. (15 5/8 in.)  
 Upper bout —18.5 cm. ( 7 5/16 in.)  
 Middle bout —12.5 cm. ( 4 15/16 in.)  
 Lower bout —23.1 cm. ( 9 1/16 in.)

The varnish is a reddish orange-brown color. The back and sides are of maple, the top is of spruce. It is in mint condition.

Jean Baptiste Vuillaume made the viola in Plate 62 in Paris, 1842–1844. Its body length is 39.7 cm. (15 5/8 in.). A pencilled inscription #1578 is inside.

The viola in Plate 63 was also made by Vuillaume in Paris, 1865, and is labelled #2603. Its dimensions are:

Body length —41.7 cm. (16 3/8 in.)  
 Upper bout —18.7 cm. ( 7 3/8 in.)  
 Middle bout —13.1 cm. ( 5 1/8 in.)  
 Lower bout —23.9 cm. ( 9 3/8 in.)

The varnish is a transparent golden color. The back and sides are of maple, the top is of spruce.

It was made as part of a quartet especially for Count Basil de Chermetoff, whose coat-of-arms is painted on the back.

From 1828 to 1875 Vuillaume made 3011 instruments. He numbered most of them on the label.<sup>1</sup> Millant observed that Vuillaume rarely made violas with a body length of more than 40 cm. (15 3/4 in.). A few exceptions were: No. 2137 made in 1848, with a body length of 41.6 cm. (16 3/8 in.) and the famous "Contralto," made in 1855 with a body length of 41.3 (16 1/4 in.).<sup>2</sup> Millant commented approvingly of Vuillaume's ability to copy models of the Italian masters by citing three examples: No. 175, a Stradivarius model viola made in 1829; No. 276 a Maggini model viola made in 1834; and an unnumbered Guarneri model viola made between 1830 and 1840.

English and French luthiers of the 18th and 19th centuries did not attain a reputation comparable to the Italians for producing violas; however, they did excel in and achieve fame in the craft of bow making.

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<sup>1</sup>Roger Millant, *J. B. Vuillaume, Sa Vie et son Oeuvre* (London: W. E. Hill & Sons, 1972, in French, English, and German), p. 104. A catalogue appears on p. 104 which furnishes a list of years and the number of instruments made each year.

<sup>2</sup>Maurice W. Riley, *Op. cit.* pp. 225-227.



Plate 60. Viola by Benoit Fleury, Paris, c. 1760.  
Photographs furnished by Bein & Fushi. (No. 1886).



Plate 61. Viola by Nicholas Lupot, Paris, 1808.  
Photographs furnished by William Moennig & Son.



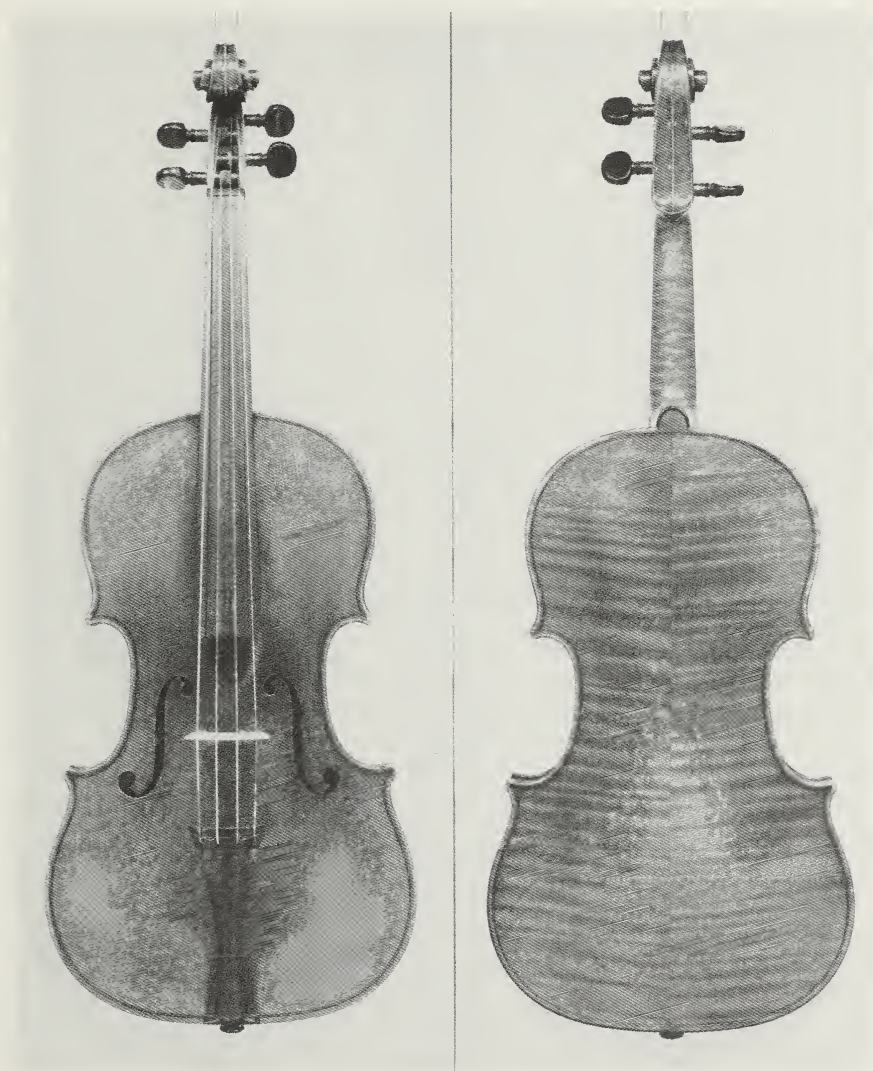


Plate 62. Viola by Jean Baptiste Vuillaume, #1578, Paris, c. 1842-44.  
Photographs furnished by Bein & Fushi. (No. 7713).



Plate 63. Viola by Jean Baptiste Vuillaume #2603, Paris, 1865.  
Photographs furnished by William Moennig & Son.

## CHAPTER VI

# EXPERIMENTS IN THE DESIGN OF THE VIOLA

**T**he following Chapter is an addenda to Chapter XII of *Volume I* of *The History of the Viola*, in which part of the title read, "Experiments to 'Improve' the Instrument." Two driving forces impelled luthiers to satisfy the violists' demands (1) to produce an instrument with the tone quality of brilliance and resonance comparable to that of the violin and the cello; and (2) to craft an instrument that would be easier for violists to play with equal facility on all four strings in all registers. To illustrate the two types of experiments mentioned above photographs and dimensions of six instruments are described.

### The John Magashazi Violas

John Magashazi of Woodstock, Ontario, Canada, exhibited two violas at the IX International Viola Congress held in Toronto in 1981. These instruments were designed to produce a more resonant sound than violas made in traditional models of comparable dimensions, and are a very interesting example of experimentation with a new design for the viola. The photographs included herein unfortunately do not completely show the wave-like surface contour on the top and on the back of these instruments, necessitating the C-hole to be cut into the middle ribs.

Magashazi, who trained in woodworking in Hungary and Austria before emigrating to Canada, is now a full-time technical teacher at Woodstock Collegiate Institute in Woodstock, Ontario. In a letter to the author he explains his objective:

"My aim is to create the instrument with a more powerful tone, ease of response, uniform on all four strings, with enough resonance for larger concert halls, and without the loss of fine tone quality.

"As you noticed on the two violas, I maintained the traditional styles. However, the top and bottom plates are of different nature. the sound holes are placed in the sides of the C's of the middle bouts. [Actually they are C-holes placed in the ribs of the middle bout.] The purpose of this is as follows:



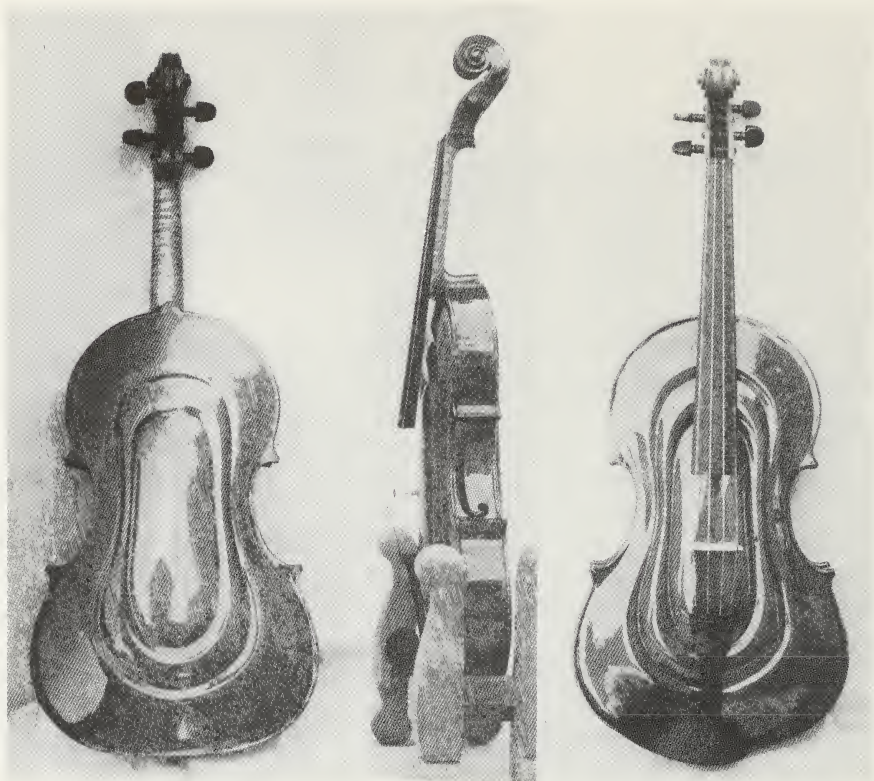


Plate 64. Viola by John Magashazi, No. 1, Woodstock, Ontario, Canada, c. 1979.  
Photographs furnished by John Magashazi.

"1. To increase the vibrating areas without increasing the overall size (for the sake of playability).

"2. The prevention of cutting through the wood fibers, thus eliminating parts of the plate to co-vibrate (if the *f*-holes were in the top).

"3. As it is an acoustical law that smooth surfaces and concave surfaces are bad sound producers and sound distributors, I created as many 'non-smooth' and convex areas as possible."

Magashazi's violas created much interest at the IX Viola Congress. Among those who showed particular attention to these violas were Bernard Zaslav, the Soviet violist Feodor Drushynin, and Dr. William Primrose.

As the range of music for the viola more and more required playing in the higher positions the performer was confronted with the problem of reaching across the wide upper bout. Playing in the higher positions on the A string of the large violas was difficult enough, but playing on the lower strings in the higher positions of the large violas was almost impossible. An





Plate 65. Viola by John Magashazi, No. 2, Woodstock, Ontario, Canada, c. 1979.  
Photographs furnished by John Magashazi.

early example of an attempt to remedy this problem is the viola made by the Nürnberg luthier, Ernst Busch, in 1641 (Plate 66). This instrument was purchased for The Shrine to Music Museum, Vermillion, South Dakota, with money from the Arne B. and F. Larson Fund in 1989.

Several luthiers during the 19th and 20th centuries have attempted to design a viola that accommodates reaching across the upper right bout to play in the higher positions. This is illustrated by the following photographs and descriptions of three instruments. These violas belong to and are played by violist, Pierre-Henri Xuereb of Paris, France; by chemist-medical doctor, and amateur violist, Prof. Dr. Dr. Volker Klingmüller of Mannheim, West Germany; and by violist Prof. Rivka Golani of Toronto, Canada. The name of the maker of Xuereb's viola is unknown; Klingmüller's is by Johann Evangelist Bader of Mittenwald; Golani's is by Otto Erdesz of Ft. Lee, New Jersey.

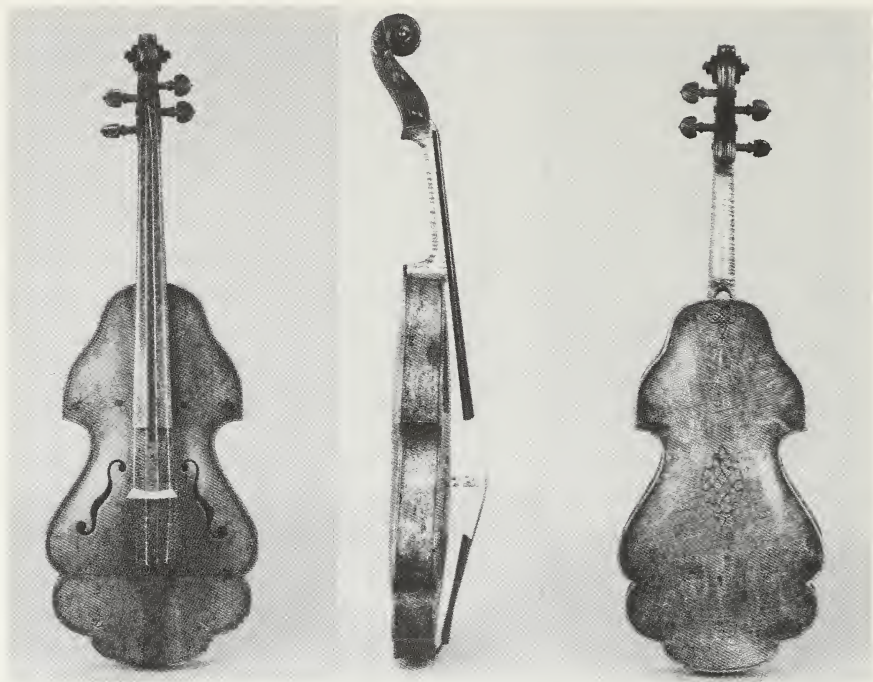


Plate 66. Viola by Ernst Busch, Nürnberg, 1641.  
Photographs furnished by The Shrine to Music Museum. (No. 4481).

### The Ernst Busch Viola

The viola in Plate 66 was made by Ernst Busch in 1641 in Nürnberg. It has the following dimensions:

String length—41.3 cm. (16 1/4 in.)  
 Body length —43.2 cm. (17 in.)  
 Upper bout —18.5 cm. ( 7 1/4 in.)  
 Middle bout —14.3 cm. ( 5 5/8 in.)  
 Lower bout —23.8 cm. ( 9 3/8 in.).

The varnish is a golden brown color. The back is formed of two pieces of slab-cut maple; the top is formed of one piece of spruce.

The festoon-shaped body has marquetrie flowers inlaid at the points and a net-work design in the center of the back. It has modified flame sound-holes. The grafted scroll is not the original scroll. The pegbox is made of pearwood.



Plate 67. Viola by Unknown Maker, c. 1850.  
Photographs furnished by Pierre-Henri Xuereb.

The tapered upper bout makes it easier for the performer to play in the higher positions than was possible on the rounded upper bouts of large traditionally shaped violas.

### The Pierre-Henri Xuereb Viola

The viola in Plate 67 was made by an unknown luthier, c.1850. It has not only sloping shoulders, but also has an additional indentation on the upper right bout to make it easier for the player's left hand to reach the higher positions. Xuereb writes that his viola is *gezetztich geschutzt* (big tone: literally "loud sounding cannon") model with a body length of 41.7 cm.



(16 3/8 in). In addition to the shape of the shoulders, other unusual features include a lion's head in place of the scroll, no corners between the upper and middle bout, and *f* holes that resemble very early designs. The instrument has been certified by Vhahn Y. Nigogesian of New York City. In response to a request for the history of this instrument, Xuereb wrote, "probably very interesting, but unknown." He believes that it was made around 1850, and observes:

"I found a smaller version of my viola, which is listed as 'Philomele,' in the Harne-man Museum in London. It has the exact same lion's head and unusual body shape and *f* holes; and the name of the maker is unknown."

The dimensions of the Xuereb Viola are:

Body length —41.7 cm. (16 3/8 in.)  
 Upper bout —22.5 cm. ( 8 7/8 in.)  
 Middle bout—15.8 cm. ( 5 13/16 in.)  
 Lower bout —28.7 cm. (11 5/16 in.).

### The Klingmüller-Bader Viola

The Klingmüller-Bader viola in Plate 68 was made by Johann Evangelist Bader in 1955, in Mittenwald, Germany.<sup>1</sup> It has an asymmetrical design, with the upper bout smaller on the right side than on the left side. To compensate for this the lower bout is just the reverse with the right side larger than the left side. The whole right half of the viola has the same total surface and volume as the whole left side.

The purpose of this diminished right upper bout is to facilitate playing in the higher positions by making the reach across the upper bout shorter and more comfortable for the performer's left hand. Also, this asymmetrical design with the left side of the lower bout smaller than the right side makes it easier and more comfortable to place the viola at the desired place between the chin and the shoulder or chest.

The Bader viola is such a departure from the traditional design that the

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<sup>1</sup>Johann Evangelist Bader (1876–?) was born in Mittenwald into a family of luthiers. He completed the course in Violin Making at the Mittenwald School, and also taught there briefly. He also worked in the shops of Karl Adam Hörlein in Würzburg; Johann Padewet of Carlsruhe; O. Migge at Koblenz; and Fiorini at Munich. In 1901 he established his own shop at Mittenwald and made instruments after the models by Stradivarius, Guraneri, N. Amati, and Maggini. He was also famous as a restorer. According to Vannes, he became one of the best makers in Mittenwald.



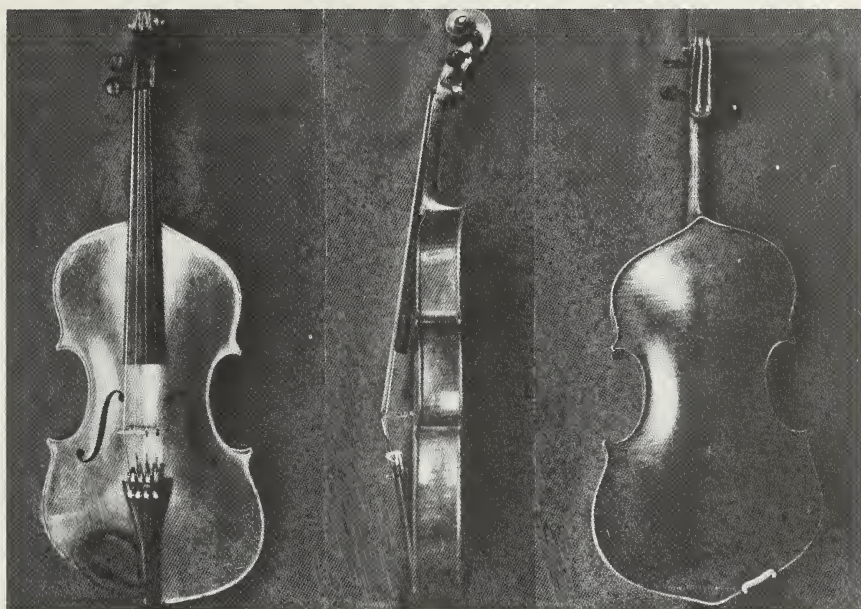


Plate 68. Viola by Johann Evangelist Bader, Mittenwald, 1955.  
Photographs furnished by John H. Riley. By permission of Prof. Dr. Dr. Volker Klingmüller.

Ex. 1. Comparative Diagrams of Bader and Traditional Viola Design.

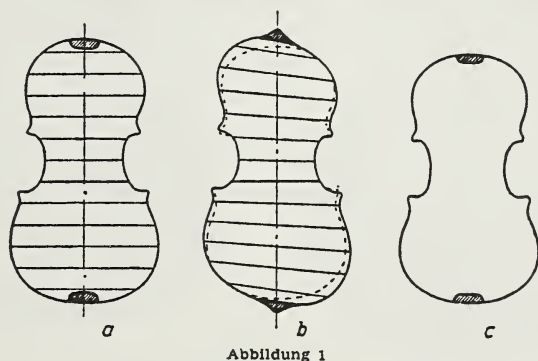


Abbildung 1

instrument was described with accompanying photographs and drawings in an article by the maker.<sup>2</sup>

<sup>2</sup>"Ein neuer Vorschlag zur Lösung des Bratschenproblems" (A New Proposal for Solving the Violist's Problems), which appeared in *Instrumentenbau-Zeitschrift*, August 1953, pp. 46–48. This article was reprinted and discussed by Eric von Holst in his journal, *4. Biologisches Jahresschrift* 1964, pp. 83–87. It is from this article that the information about this viola was obtained.

The three drawings in Example 1 depict: (a) the back of a traditional large viola with the end blocks darkened, and with horizontal lines crossing the instrument; (b) shows the shape of the Bader viola with the end blocks in the upper and lower pointed extensions, whose size (horizontal lines) compares to the viola in (a); (c) small viola is superimposed on viola in (b) showing that the upper right bout and the lower left bout coincide. This gives the violist playing the Bader viola the ease of playing the smaller sized instrument, while producing a large volume sound.

The dimensions of the Klingmüller-Bader Viola are:

Body length —44.9 cm. (17 13/16 in.)  
Upper bout —21.1 cm. ( 8 5/16 in.)  
Middle bout —13.5 cm. ( 5 5/16 in.)  
Lower bout —25.5 cm. (10 in.).

The color of the viola is golden orange. Its top is one-piece spruce, its bottom is two-piece maple.

### The Golani-Erdesz Viola

The Golani-Erdesz “Viola Virtuoso” model viola was designed and made by Otto Erdesz in 1978 to make it possible for Rivka Golani (Sanderling), and artist-violists like her, to reach the upper positions on a relatively large viola (42.3 cm., 16 5/8 in.). The outer edge (shoulder) of the upper right bout is arched inward. This instrument is described in *Volume I of The History of the Viola*, pp. 237–8. Photographs from this first book are reprinted in Plate 69.

Otto Alexander Erdesz was born in Bratislava, Hungary (Czechoslovakia) in 1917. He received his musical training in Budapest. He worked in New York City, 1956–73; in Israel, 1973–74; in Toronto, Canada, 1974–83; in Ft. Lee, New Jersey, 1983–.



Plate 69. Viola by Otto Erdesz, Toronto, 1978.  
Photographs furnished by Otto Erdesz.

## CONCLUSION TO PART ONE: 20TH CENTURY VIOLAS

Many of the masterpieces made by luthiers in Italy and other countries are no longer available to performers because they are now in museums or they are a part of permanent private collections. Many of the once fine instruments have been damaged beyond repair, or are lost, or worn out by careless or thoughtless players, or they are the victims of the attrition of time.

The result has been that the prices of the great violas, when available, have soared far beyond the affordability of most violists. Fortunately more and more fine violas are now being produced world-wide in the shops of contemporary luthiers. This situation has been greatly motivated by the exhibits and competitions sponsored by the Violin Society of America, and the Kaplan-Goodkind Scholarships awarded by this organization to young prospective luthiers, enabling them to attend a school that offers training in the skills of violin making. Many of the contemporary violas are quality instruments. The fine instruments made by contemporary luthiers are usually priced in a range that makes them available to the average violist.<sup>3</sup>

The likelihood of contemporary Italian instruments gaining a reputation of being superior to those made in other countries is now highly remote. Fortunately, fine contemporary string instruments, including violas, are now being produced not only in Italy, but also in England and France, throughout Europe, in North and South America, in Japan, Korea, and China.

It is with regret that it has not been possible to give attention in this book to 16th century–19th century Violas made in countries “behind The Iron Curtain” (with the exception of “The Czechoslovakia Viola School” contributed by the English author, Tully Potter). These were not available at the time this book was written. Hopefully, this omission can be rectified at some future date.

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<sup>3</sup>For more about The Violin Society of America see Maurice W. Riley, *Op. cit.*, pp. 294, 304–5, and 310.





## PART TWO

# RECENT RESEARCH RELATED TO THE HISTORY OF THE VIOLA

*Die Internationalen Viola-Gesellschaft* (*The International Viola Society*) from its inception in 1968 has promoted both performance and research as being related factors that would promote and advance the status of the viola in the world of music.<sup>1</sup> Already the IVG is furnishing violists with a considerable quantity of newly published music, which was written originally for the viola during the Baroque, the Classic, and the Romantic Periods.

Viola research has made available historical information about the instrument we play, its origin, and the development from the small (alto) and large (tenor) sizes to its present dimensions. Viola research also has brought to light historical information concerning the violists and the violist-composers who have left us their legacy of technical development and their compositions for our instrument.

Viola research has made us much better informed about the special problems and methodology related to teaching students how to play our instrument.

Viola research has clarified many problems related to performance practices, particularly as related to the use of small and large instrument, the use of instruments with Baroque fittings, and the use of scordatura for viola solo music written in a higher tuning than that used by the accompaniment.

Viola research is helping to develop a greater appreciation and acceptance of contemporary luthiers and the instruments that they are making. This is highly essential due to the increasing scarcity of fine old instruments made in Italy and other countries, plus the continued inflation of prices for older instruments.

There are still many problems that need to be investigated in the areas mentioned above. The contents of Chapter VII through Chapter XVII represent some of the recent research that has been accomplished during the decade 1980 to 1990.

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<sup>1</sup>For more about the IVG and its contributions to the present status of the viola, see Chapter XVIII.

## CHAPTER VII

# A TENTATIVE LIST OF AVAILABLE VIOLA CONCERTOS FROM THE BAROQUE, THE CLASSIC, AND THE EARLY ROMANTIC PERIODS

As late as the 1970's very few violists were cognizant of the large number of compositions written specifically for their instrument. The lack of knowledge concerning the availability of viola concertos of the Baroque, Classic, and early Romantic periods was especially prevalent. Existing books, and scholarly articles concerning *concertos* contained little or no mention of this genre for the viola. Lack of literature on the subject pointed up the need for research in this area.

Perusal of existing historical works written after World War II furnish further proof that research was needed. This is best illustrated by examining a book published in 1964 entitled *The Solo Concerto* by the distinguished German musicologist, Hans Engel.<sup>2</sup>

Engel's knowledge of existing early viola concertos was limited to the Telemann *Concerto*; Michael Haydn's *Concerto for Viola, Organ (Cembalo) and Strings*; and "One each" (sic) by Franz Anton Hoffmeister, Alessandro Rolla, and Johann Amon. He added that the following composers had written viola concertos that had been lost: Ferrandini, Joseph Ildefonso Michl, Karl Ditters von Dittersdorf, and Joseph Reicha. Engel commented that Karl Friedrich Zelter "wrote a most grateful *Concerto*, Johann Stamitz wrote one in *G Major*; and Carl Stamitz, one in *D Major* from a set of three." The only early 19th century work mentioned by Engel was Berlioz' *Harold in Italy*. He added that Johann Gottfried Arnold had made transcriptions for the viola of his 5 *Cello Concertos* (composed 1802–5).

Engel obviously was unfamiliar with Franz Zeyringer's initial catalogue of compositions for the viola, *Literatur für Viola*, published in 1963.

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<sup>2</sup>Hans Engel, *The Solo Concerto*, Cologne: Arno Volk Verlag, 1964, pp. 28, 84–5. This book was a part of the series: *Anthology of Music*, which consisted of descriptive commentary and "A collection of complete musical examples illustrating the history of music."

Zeyringer listed over a hundred viola concertos composed between 1740 and 1840.

Engel was recognized as an expert, and perhaps an authority in the field of *The Concerto*; but certainly he was not an expert, nor an authority regarding *Viola Concertos*. It is not surprising, therefore, that the expression is frequently heard that "there is very little music available from the Baroque, the Classic, and the early Romantic periods which was written originally for the viola"; and there is the equally disparaging remark that "solo literature for the viola is limited almost entirely to arrangements and transcriptions of works written for other instruments." These statements have become clichés which are simply not true. It is more accurate to state that until recently there has been very little Baroque, Classical, and early Romantic music *available* in modern editions written originally for the viola.

*Die Internationale Viola-Gesellschaft, Vereinigung zur Forderung des Violaspiels und der Violaforschung* (International Viola Society, Association for the Promotion of Viola Performance and Research) has as one of its major activities the promotion and encouragement of research by violists and scholars. As a result many works written originally for the viola have been found in musical archives, libraries, museums, and private collections. In the last forty years, music scholars have found, edited, and published an ever-increasing number of works for the viola. Among the scholars who have been active in searching for music composed originally for the viola are Prof. Franz Zeyringer, from Austria, Past-President of the International Viola Society, and from Germany, Prof. Dr. Wolfgang Sawodny, the late Walter Lebermann, and Prof. Ulrich Drüner.

Zeyringer's long and arduous research culminated in his definitive catalogue of compositions for the viola, which lists over 14,000 works, many of them written originally for the viola.<sup>3</sup>

Dr. Sawodny's invaluable research on the Viola Sonate is reported in his article: Wolfgang Sawodny, "The Viola Sonata from the Baroque to the Early Romantic Era, Part I: From the Beginnings to the Late Baroque and Rococo." *Yearbook of the International Viola Society*, 1981/82, pp. 69–79.

Lebermann edited for publication over 20 compositions for the viola that had long been out of print; of these, eleven are *Viola Concertos*.

Drüner also has done significant research in finding and making available compositions that have long been out of print or which have existed only in manuscript form. He has catalogued 141 *Viola Concertos* composed between 1740 and 1840.<sup>4</sup> Two years after Drüner's article appeared,

<sup>3</sup>Franz Zeyringer, *Literatur für Viola*, (3rd Ed.) 1985.

<sup>4</sup>Ulrich Drüner, "Das Viola-Konzert vor 1840," *Fontes Artis Musicae*, Vol. 28/3, 1981, pp. 153–76.



Lebermann made appropriate additions to this list of *Viola Concertos*.<sup>5</sup>

The 141 compositions in Drüner's article are listed alphabetically by composer, and includes the instrumentation of the accompaniment; the present location of the Ms, or if published, the name of the publisher and date; and the source of information. Drüner's article furnishes the material essential for the research scholar who wants to investigate a particular composition.

Some of the works discovered by Drüner and other research scholars are not masterpieces. Many of them, however, have musical merit and are worthy of study and performance. Some of these viola compositions are by well known composers, including Georg Phillip Telemann, Johann Sebastian Bach, Johann G. Graun, Anton and Karl Stamitz, Michael Haydn, Karl Ditters von Dittersdorf, Franz Anton Hoffmeister, Johann Hummel, Ignaz Playel, Joseph Schubert, Alessandro Rolla, Niccolò Paganini, and Carl Maria von Weber. Concertos are available also in modern editions by lesser known composers who made a significant contribution to the viola literature at a particular court or city, but who did not get the exposure, notoriety, and publicity that is available today with recordings, television, and the news-media.

This article is limited to listing the presently obtainable solo viola music with orchestral accompaniment and to *Concertantes* featuring two or more instruments.

Violists can set other people's minds at rest as to the value of their own instruments by performing and promoting its own significant literature. They must no longer apologize for playing music written for other instruments, saying that they have a limited literature composed originally for the viola from the Baroque, the Classic, and the early Romantic eras.

### **The Available Viola Concertos: Baroque**

The four available *Viola Concertos* from the Baroque period are:

Doemming, Johann M. (c. 1700–1760), *Concerto in C* (Ulrich Drüner).  
Order from Ulrich Drüner, Ameisenbergstrasse 65, D-7000 Stuttgart 1, West Germany.

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<sup>5</sup>Walter Lebermann, "Das Viola-Konzert vor 1840, Addenda und Corrigenda," *Fontes Artis Musicae*, Vol. 30/4, 1983, pp. 220–221.

- Gehra, August H. (1715–1785), *Concerto in C*. Obtain on loan from the Edwin A. Fleisher Free Library, Logan Square, Philadelphia, PA 19103; also available from U. Drüner.
- Graun, Johann G. (1702/3–1771), *Concerto in E flat* (Walter Lebermann), N. Simrock, 1975.
- Telemann, Georg P. (1681–1767), *Concerto in G* (H.C. Wolff), Bärenreiter, 1941.

### Classic and Early Romantic

The available *Viola Concertos* from the Classic and early Romantic periods are:

- Benda, Georg (1722–1785), *Concerto in F*, c.1775 (Walter Leberman), B. Schott, 1968.
- Bach, Johann Christian (1735–1787), *Concerto in c minor* (actually by Henri Casadesus), Edition Salabert, 1947.
- Berlioz, Hector (1803–1869), *Harold in Italy*, 1834. In many editions.
- Bixi, F.X. (1732–1771), *Concerto in C* (Lebermann), B. Schott, 1970.
- Dittersdorf, Karl D. von (1739–1799), *Concerto in F*, Krebs 168 (Lebermann), B. Schott, 1959.
- Druschetzky, Georg (c. 1765–c. 1810), *Concerto in D* (Schwamberger), N. Simrock, 1972.
- Handel, Georg Friedrich (1685–1759), *Concerto in b minor* (actually by Henri Casadesus), Max Eschig, 1925.
- Hoffmeister, Franz A. (1754–1812), *Concerto in D*. Published by Gunther, 1941; I.M.C., 1949; Grahl, 1952; Curci, 1966.
- Hoffstetter, Roman (1742–1815), *Concerto in E flat* (A. Gottron), W. Müller, 1968.
- Hoffstetter, R. *Concerto in C* (Lebermann), B. Schott, 1971.
- Hummel, Johann N. (1778–1837), *Potpourri*, Op. 94, Musica Rara, 1978.
- Hummel, J.N., *Fantasie* (F. Oubradous), Musicales Transatlantiques, 1971. This is a shortened version of the above Potpourri.
- Khandoschkin, Iwan (1747–1804), *Concerto in C* (V. Borissowsky), Russia, 1947; Peters, Leipzig, 1968. This work (1801?) is of dubious authenticity.
- Mozart, Leopold (1719–1787), *Concerto in D for Viola or Trombone* (Winemann), Eulenburg, 1977.
- Paganini, Niccolò (1782–1840), *Sonata per la gran Viola e Orchestra in c minor*, 1834 (U. Drüner), B. Schott, 1975.
- Pleyel, Ignaz J. (1757–1831), *Concerto in D*, Op. 31, (C Hermann). Grahl, 1951; André, 1970.

- Reicha, Joseph (1752–1795), *Concerto in E flat* (M. Goldstein), N. Simrock, 1977.
- Rolla, Alessandro (1757–1841), *Concerto in E flat*, Op. 3/1 (S. Beck), Ricordi, 1953.
- Rolla, A., *Concerto in F* (P. Centurioni), Santis, 1970.
- Rolla, A., *Rondo in G* (Sciannameo), Rarities for Strings, 1977. Note: Rolla Composed over 20 works for viola and orchestra; many will soon be available in modern editions.
- Schubert, Joseph (1757–1837), *Concerto in C* (Schulz-Hauser), B. Schott, 1967.
- Stamitz, Anton (1754–1809?), *Concerto #1 in B flat* (W. Lebermann), B. Schott, 1972.
- Stamitz, A., *Concert #2 in F* (Lebermann), B. Schott, 1969.
- Stamitz, A., *Concerto #3 in G* (Lebermann), Breitkopf & Härtel, 1971.
- Stamitz, A., *Concerto #4 in D* (Lebermann), Breitkopf & Härtel, 1973.
- Stamitz, Karl (1746–1801), *Concerto #1 in D*. First published in Paris in 1774. Available today in many editions; usually erroneously listed as Op. 1, 1801.
- Stamitz, K., *Concerto #2 in A* (J. Kosmala), Polish State Pub., 1974. Originally in key of B flat with violist tuning 1/2 step higher. Kosmala transposed orchestral parts to A for modern edition.
- Stamitz, K., *Concerto #3 in A* (Cesky), Barenreiter, 1956.
- Stamitz, Johann (1717–1757), *Concerto in G* (R. Laugg), Peters, 1961. According to Lebermann this work was adapted in 1790 from an earlier work for flute.
- Wanhall, Johann B. (1739–1813), *Concerto in C* (Plichta), S.H.V., Prague, 1957; I.M.C., 1973.
- Wanhall, J.B., *Concerto in F* (Weinman-Trötz Müller), Doblinger, 1978. Original was in E flat, with viola tuning 1/2 step higher. Another version has long been available for bassoon.
- Weber, Carl Maria von (1786–1826), *Andante e Rondo Ungarese*, 1809. Available in many editions.
- Weber, C.M. von. *Variations* (Andrae), Peters, 1981.
- Zelter, Carl F. (1758–1832), *Concerto in E flat*, Grahl, 1952. (includes cadenzas); Eulenburg, 1970; Peters of Leipzig, 1980.

### Concertos for more than One Instrument

- Bach, J.S. (1685–1750), *Brandenburg Concerto #6 in B flat, for 2 Violas & Strings*, BWV 1051. Available in several editions.
- Dittersdorf, Karl D. von (1739–1799), *Concerto in D for Viola and Doublebass* (Hoffmann), B. Schott, 1938.

- Graupner, Johann C. (1683–1757), *Concerto in D for Viola and Viola d'Amore*, c. 1728/31 (Myron Rosenblum), Market, 1966.
- Haydn, Michael (1737–1806), *Concerto in C for Organ (Cembalo) Viola and Strings* (Paul Angerer), Doblinger, 1970.
- Prot, Felix J. (1747–1823), *Symphonie Concertante, # 1 for 2 Violas*. Order from Ulrich Drüner.
- Stamitz, Karl (1746–1801), *Symphonie Concertante in D for Violin and Viola* (Geigling), Edition Kneusslin, 1958.
- Telemann, Georg P. (1681–1767), *Concerto in G for 2 Violas*. Available in several editions.
- Wranitzky, Anton (1761–1821), *Concerto in C for 2 Violas* (Hofmann), Cesky, 1956.

### The Gehra Viola Concerto

In the list above one of the four Viola concertos from the Baroque Era is that of August Heinrich Gehra (1715–1785)

The *Gehra Concerto*<sup>6</sup> is of particular significance. It is comprised of three movements: *Moderato*, *Andante*, and *Allegro*. It is a composition of unique historical importance and received its modern premiere performance at the Early American Moravian Music Festival and Seminar held in Bethlehem, Pennsylvania, June 24–30, 1957. The solo part was performed by William Preucil, now Professor of Viola at the University of Iowa. He was accompanied by the Festival Orchestra conducted by Thor Johnson.

The music for this performance was played from manuscript copies found in the Music Library at Bethlehem, Pennsylvania. The manuscript copies were edited by Thor Johnson and Donald M. McKorkle, and since there was no full score to the concerto, they prepared one. A cadenza for the second movement by Doris Preucil was played in the premiere performance. The manuscript was, and is, the only known copy of the work. It had been copied by Johann Friedrich Peter (1746–1813) on August 15, 1767, when Peter was a student in Germany. It is not known whether Peter knew Gehra. The title page to the solo viola part on Peter's manuscript reads:

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<sup>6</sup>Located in the Library of the Philharmonic Society of Bethlehem, Pennsylvania, Catalogue number: Class L, 1301. James Boeringer, Director of the Moravian Music Foundation, stated, "The Foundation has a surprisingly large amount of Gehra's music, for no known reason."



**Concerto e C dur**  
**a**  
**Viola Concertata**  
**Violino Primo**  
**Violino Seconda**  
**Viola**  
**e**  
**Basso**  
**di Gehra**

Very little is known about Gehra's life. The best source of information is the lexicographer E. L. Gerber, who stated that Gehra was born in 1715 in Langenweise, near Ilmeneau. Gehra was at one time the organist of the Hauptkirche in the city of Gera in Thüringen, and also served as chamber musician to a Russian court.<sup>7</sup>

Ulrich Drüner commented that although Gehra wrote many fine church compositions, they remain mostly unknown. He speculated that the Concerto was composed between 1750–60, placing it in the late Baroque period, and in a harmonic style of the early Classic period. He observed that it showed Italian influence of the Tartini school.<sup>8</sup>

As is typical of many works of the Baroque, there was no extant full score. Unlike most works from the Baroque, there was no continuo part, at least not in the manuscript copied by J. F. Peter. Another unusual feature of the work is the way the second violin part frequently doubles the first violin part. The "bass"? part is more like a cello part in the Classic period than like a continuo part. William Preucil noted:

*"There is a (ripieno) viola part in the original set of parts copied by J. F. Peter. No continuo part, but I believe that this was either meant to be realized by a keyboard player from the bass line or to be done without. We did not use continuo at the Bethlehem performance."*<sup>9</sup>

Because of the above mentioned idiosyncracies in the orchestration, Paul Doktor, when he decided to take this concerto to Europe, asked his friend, the late Egon Kornauth, a Salzburg composer, to provide parts for the second violin and continuo, and cadenzas for the first and second movements. With these additions, Doktor gave the modern European premiere

<sup>7</sup>Ernst Ludwig Gerber, *Historisch-biographies Lexicon der Tonkünstler*, 4 Volumes, Leipzig, 1812–14.

<sup>8</sup>From Ulrich Drüner's program notes to a concert at the Tenth International Viola Congress held in Stuttgart, June 6, 1981. At this concert, the Spanish violist Enrique Santiago performed the Gehra *Concerto*.

<sup>9</sup>William Preucil, in a letter to the author, dated February 12, 1984.

Ex. 2. Page 1 of Score of *Concerto in C Major* by August H. Gehra.

*Moderato*  
(*rit.*)

**VIOLA CONCERTATA**

**VIOLINI I**

**VIOLINI II**

**VIOLLE**

**CELLI e BASSI**

**Viola conc.**

**I**

**Violi**

**II**

**Violi**

**C. + B.**

**Viola conc.**

**I**

**Violi**

**II**

**Violi**

**C. + B.**

Ex. 3. Pages 1 and 2 of Viola Solo Part to *Concerto in C Major* by August H. Gehra.

Viola Concerto in C

VIOLA CONCERTATA

AUGUST H. GEHRA

I

Moderato

(tutti)

[f]

[f]

[f]

[f]

[f]

[f]

[f]

## Ex. 3. Continued.

The musical score consists of ten staves of music, primarily in treble clef with a key signature of one sharp (F#). The notation includes various musical symbols and performance markings:

- Staff 1:** Features a series of eighth and sixteenth notes, with a trill (tr) marked above the final measure.
- Staff 2:** Includes a trill (tr) and a dynamic marking of *p* (piano). A box labeled **B'** is placed above the staff.
- Staff 3:** Continues the melodic line with eighth notes.
- Staff 4:** Starts with a box labeled **B'** and the word *Solo*. It includes a triplet of eighth notes (3) and a dynamic marking of *p* (piano).
- Staff 5:** Features a trill (tr) and a dynamic marking of *p* (piano). A box labeled **B'** is placed above the staff.
- Staff 6:** Includes a trill (tr) and a dynamic marking of *p* (piano). A box labeled **B'** is placed above the staff.
- Staff 7:** Includes a trill (tr) and a dynamic marking of *p* (piano). A box labeled **B'** is placed above the staff.
- Staff 8:** Includes a trill (tr) and a dynamic marking of *p* (piano). A box labeled **C** is placed above the staff.
- Staff 9:** Includes a trill (tr) and a dynamic marking of *p* (piano). A box labeled **B'** is placed above the staff.
- Staff 10:** Includes a trill (tr) and a dynamic marking of *p* (piano). A box labeled **B'** is placed above the staff.



of the Gehra *Viola Concerto* in Zurich in 1959. Doktor expressed his admiration for the work:

*"It's a lovely piece, once one arranges it. I embellished the solo part with a few things and cadenzas! With those additions it became a representative work, and I for one am convinced that the parts we added had been lost."*<sup>10</sup>

Interest in the *Gehra Concerto* among violists and musicologists is due to three factors: (1) The musical quality of the work makes it worthy of study and performance. (2) It is one of the four known Baroque concertos written expressly for the viola as discussed previously. (3) It has great pedagogical potential. Preucil explained its pedagogical values:

*"It has excellent teaching points in regard to off-the-string bowing, double stopping, martele at the point, barriolage bowing, and pivotal string crossing."*<sup>11</sup>

The first page of the score is shown in Example 2. The first two pages of the "*Viola Concertata*" part are shown in Example 3. Both score and parts were prepared by the Edwin A. Fleisher Collection of Orchestral Music, and appear here with the permission of the Edwin A. Fleisher Collection and the Moravian Music Foundation.

## Conclusion

The compositions for viola with orchestral accompaniment discussed in this Chapter do not represent a definitive and final listing of potential works available from the Baroque, Classic, and early Romantic periods. Publishers are aware of violists' desire to expand their repertoire, and they will publish more *Concertos* when it is justified by the demand.

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<sup>10</sup>Paul Doktor, in a letter to the author, dated October 13, 1983.

<sup>11</sup>Preucil, *Op. cit.*

## CHAPTER VIII

# A PROFILE OF VIOLISTS IN THE CLASSICAL PERIOD

Contributed by  
**Dr. Ann M. Woodward**  
University of North Carolina at Chapel Hill

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*Viola compositions written for her include: Roger Hannay, Fantome for Viola, Clarinet, and Piano 1968; Harry Woodward, Suite for Viola and Piano 1961, Eight Pieces for Viola and Piano 1969, Sonata for Viola and Piano 1987/88; Thomas Brosh, Interchange for Viola and Electronic Piano 1974; Philip Rhodes, Partita for Solo Viola 1978. Her recordings include Minnesota Composers Forum INNOVA issued 1984, published by Peters. She made debut recitals at Carnegie Recital Hall, New York, 1978 and at Wigmore Hall, London, 1980. Her premiers include: world, Rhodes, Partita 1978; European, Rochberg, Sonata for Viola and Piano 1980; USA, Henze, Sonata for Viola and Piano 1980. She presented a recital with commentary of late eighteenth century music for viola and fortepiano on original instruments at the International Viola Congress in Boston 1985; lectures on violists in the Classical period at the Violin Society of America, Williamsburg 1986; and at the International Viola Congresses at Ann Arbor, Michigan 1987 and at Kassel, West Germany 1988.*

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*Music histories frequently mention the names of the violinists and even some of the violoncellists who performed the music of the Classical Period, but rarely give any mention to the violists. Dr. Woodward with laborious and scholarly research has been able to reveal the names of many of these violists and give them their rightful credit. Much valuable and interesting information is divulged in the following chapter.*

M. W. R.

The following famous passage from Johann Joachim Quantz's *On Playing the Flute* (1752) opens the section called "Of the violist in Particular": "The viola is commonly regarded as of little importance in the musical establishment. The reason may well be that it is often played by persons who are either still beginners in the ensemble or have no particular gifts with which to distinguish themselves on the violin, or that the instrument yields all too few advantages to its players, so that able people are not easily persuaded to take it up."<sup>1</sup> Quantz concludes this section: ". . . he does not, I presume, wish to remain always a violist."<sup>2</sup>

Almost a century later, Hector Berlioz reflects on the practice of the eighteenth century saying ". . . it was unfortunately impossible, at that time, to write anything for the violas of a prominent character, requiring even ordinary skill in execution. Viola-players were always taken from among the refuse of violinists. When a musician found himself incapable of creditably filling the place of violinist, he took refuge among the violas. Hence it arose that the viola performers knew neither how to play the violin nor the viola."<sup>3</sup>

Today, most assumptions about violists in the Classical period reflect the opinions of Quantz and Berlioz. The material presented below, however, is based on other information drawn from the Classical period about orchestral violists, viola soloists, and perceptions of the viola.

Adam Carse in his book, *The Orchestra in the XVIIIth Century*, gives much valuable information about the composition of orchestras and conditions for the orchestral musician, but he does not provide details about violists. My study of personnel lists for orchestras in Germany during the eighteenth century, particularly the latter part, indicates that violists in many orchestras showed remarkable stability. [See Table 1.] In Berlin, for instance, the same four viola players—Franz Caspari, Johann Georg Stephani, Johann Christoph Tannenberg, and Carl Ludwig Bachmann—are found in the years 1766, 1782, and 1783. One, Johann Georg Stephani, is possibly Hans Jürgen Steffani who is found in 1754 as well. In Mannheim, where lists are available over a period extending from 1723 through 1782, the names of several players recur although none with any regularity until 1745. In that year, four names are listed in the corps of trumpets and tympani who later appear as violists—Götz, Ferdinand Frañzl, Bohrer, and Wilhelm Sepp. Ferdinand Frañzl was head trumpeter as well as violist and was in service in Mannheim for thirty-one years; Wilhelm Sepp for thirty-

<sup>1</sup>Johann Joachim Quantz, *On Playing the Flute*, trans. by Edward R. Reilly (New York: Schirmer, 1966), p. 237.

<sup>2</sup>*Ibid.*, p. 241.

<sup>3</sup>Hector Berlioz, *A Treatise upon Modern Instrumentation and Orchestration*, [1843] trans. Mary Cowden Clarke (London: J.A. Novello, 1856), p. 26.

seven; Götz for at least eleven; and Kaspar Bohrer (probably the 1745 Bohrer) began as trumpeter, spent a year in the viola section, and then moved into the bass section. Among the other violists, Johann Philipp Bohrer apparently played violin for eleven years, followed by eight on viola; Ignaz Fränzl, one of the concertmasters and a well-known violinist, is sometimes found listed in the viola section; and Thadäus Hampel played both clarinet and viola for fourteen years. In Dresden, Johann Gottfried Röhr and Johann Gottlieb Simon (formerly an oboist) both had over fifteen years service as violists. Also in Bonn/Cologne, Johann Gottlieb Walter and Ernest Haveck formed the core of the viola section for about nine years.

Orchestra lists for other cities are not as encompassing as those for Berlin, Bonn, Dresden, and Mannheim. Obviously, musicians of the period double on other instruments, and violists perhaps more than most, although certainly violinists are found who play flute, clarinet, or oboe, and cellists who double on bassoon or other instruments. Leopold Mozart writes of Salzburg in 1757, "There is not a trumpeter or kettledrummer in the princely service who does not play the violin well, who then all appear when large-scale music is performed at Court and play second violin or viola, which it is in the purview of whoever is in charge of the weekly direction to order."<sup>4</sup> A number of versatile violists are to be found in other cities: in Anspach, Johann Georg Walther, was a clarinetist and also a copyist; in Bayreuth, Samuel Friedrich Leuthard, was organist in the main church; in Dresden, Johann Adam was also ballet composer; in Mecklenburg-Schwerin, almost all violists doubled on other instruments, the Saals as harpists, Seelicke and Herr as waldhornists, Andrae as oboist and organist, and Rödiger as trumpeter; in Oettinger-Wallerstein, two violists were also schoolmasters and another one both sang bass and played trumpet; in Schwarzburg-Rudolstadt, the violists seemed to doubled on a variety of instruments, to the point where the prince's footman, Johann Melchior Meyer, was used as a substitute player when the others were occupied with wind playing! On the whole, violists seem to be the most anonymous of orchestra players, sometimes being lost in listings as generic violinists or wind players. Although a number of violists doubled on other instruments and some indeed may have played only viola late in their careers, I have found no evidence in Germany that violists moved into the violin section or had mobility to other orchestras as did the more outstanding players on other instruments. One memorable name appears in the Bonn/Cologne viola section from 1791, Beethoven, who was certainly not going "to remain al-

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<sup>4</sup>"Nachricht von dem gegenwertigen Zustande der Musik Sr. Hochfürstl. Gnaden des Erzbischoff's zu Salzburg im Jahr 1757" in *Historische-kritische Beytrage zur Aufnahme der Musik*, (1757), iii, cited by Neal Zaslow in record notes "Mozart and the symphonic traditions of his time, Salzburg and its Orchestra," for *Wolfgang Amadeus Mozart, The Symphonies: Salzburg* (London: Decca, 1981), p. 3.



ways a violist.” Of course, even at the time he was not only a violist. At the end of the orchestra listing in the *Musikalische Korrespondence* is the statement: “Piano concertos are played by Hr. Ludwig von Bethoven [sic]. . . .”<sup>5</sup> Only a year later, Beethoven was to leave Bonn to live permanently in Vienna.

A practice highlighted in the above-mentioned 1791 report on the Bonn/Cologne orchestra was that of having a solo violinist play any concertante viola parts. “Concertante violas will be played by the violin soloists [on viola].”<sup>6</sup> Leopold Mozart in his *Serenata in D Major*, a piece that contains a virtuoso trombone part, writes: “In the absence of a good trombone player, a good violinist can play it on the viola.”<sup>7</sup> In his recent book *The Viennese Concerted Mass of the Early Classical Period*, Bruce Campbell Mac Intyre states, “In isolated movements requiring viola solos, a violinist commonly played the viola. This practice is demonstrated by the existence of such viola solos in first violin parts. . . .”<sup>8</sup>

In Spain, the evidence for mobility from the viola section to the violin section is quite different than that in Germany. Audition procedures from 1801 for the Royal Chapel in Madrid are set forth in a hand-written document and included with eleven viola sonatas written between 1778 and 1807 found in the Music Archive of the Royal in Madrid.<sup>9</sup> This document is described by Ulrich Drüner in the 1979 issue of *Die Viola*. The auditions were to be held over a three-day period. On the first day, the candidates were to play a sonata of their own choice. On the second, they were to read a sonata for viola and bass written expressly for the the audition—each candidate was to have four minutes to preview the unfamiliar work—the sonatas are four to twelve pages in length. On the third day came the orchestral test. After playing a motet in the original key with singers and other instrumentalists, the candidate was to play the first ten measures transposed down a half-step. The description of the audition procedures makes it clear that considerable proficiency was expected of the candidates aspiring to the viola position. But the Madrid document contains more information that is quite illuminating. A note states that, after achieving the necessary seniority in the viola position at the Royal Chapel, a step up to the

<sup>5</sup>*Musikalischen Korrespondence*, 13 July 1791, cols. 220–222. Translations of original languages of texts are by the author unless otherwise noted.

<sup>6</sup>*Ibid.*, col. 220.

<sup>7</sup>Leopold Mozart, *Serenata in D Major*, 1st. ed.; ed. by Alexander Weinmann, (Zurich: E. Eulenberg, 1977), cited in the foreword.

<sup>8</sup>Bruce Campbell Mac Intyre, *The Viennese Concerted Mass of the Early Classic Period* (Ann Arbor: UMI Research Press, 1986), p. 105.

<sup>9</sup>Ulrich Drüner, “Eine Probespielordnung aus dem Jahre 1801”, *Die Viola: Jahrbuch der Internationalen Viola Forschungsgesellschaft*, 1 (Barenreiter: Kassel, 1979), pp. 29–30. The information about audition procedures is paraphrased by the author from Drüner’s German translation of the original Spanish.

violin section is considered. Therefore, it was also required that candidates for the viola position audition on violin. Five days were given after the viola auditions for the candidates to change over to violin and prepare for the three-day violin audition. The procedure for violin was essentially the same as for viola. Although this written document is unique, to my knowledge, its preservation with audition sonatas whose dates span almost three decades suggests that it was a standard practice in Madrid.

Many viola concertos were written in the late-eighteenth and early-nineteenth centuries. Who played them? Often the composer himself was the violist—or the works were written for his pupils. With few exceptions, the best violists of the day were violinists. Forkel's *Musikalischer Almanach für Deutschland*, published in the years 1782–84, contains a register of pre-eminent musicians in Germany. Violinists number forty-two, forty-eight, and fifty-nine in successive years; cellists, fourteen, eighteen, and twenty-one. Four violists are named in the first year, five in the next two years. I quote the descriptions of these men. Carl Ludwig Bachmann of Berlin “is said to be a good concert player on the viola”; Christian Danner of Mannheim, “an excellent virtuoso, as good on the violin as on the viola”; Johann Friedrich Franz of Weimar, is “not only a good concert player, but also an apt composer for his instrument”; F.A. von Weber, Kapellmeister in Eutin, “On his tours which he made about 7 or 8 years ago, he was heard on the viola.”<sup>10</sup> Forkel's information is minimal and seems often to be second-hand and out of date. For instance, Christian Danner is not mentioned elsewhere as a violist in Mannheim, and F. A. von Weber would only have played viola on a temporary basis. The fifth violist added in Forkel's next two volumes is Carl Stamitz, “formerly in Mannheim but now in the service of the Duke of Noailles. Mainly he plays the viola although most of his compositions are for the violin.”<sup>11</sup>

But it is Carl Stamitz who is the best known and perhaps the only touring virtuoso violist in the late eighteenth century. He was born in 1745 in Mannheim where his father, Johann, was an important musical influence. Carl himself played second violin in the court orchestra for eight years, from 1762–1770. In 1770, he and his younger brother, Anton, left Mannheim for Paris where they were active performers in the *Concert spirituel*. Because the surname Stamitz is often used without the first name, it is sometimes difficult to differentiate between the two. Carl served as court composer and conductor for Duke Louis of Noailles in Paris from about 1771 until 1777, however he toured as a virtuoso player of violin, viola, and viola d'amore even during his service to the Duke. In December of 1772, he appeared in

<sup>10</sup>*Musikalischer Almanach für Deutschland*, 1782, ed. by J. N. Forkel, pp. 101–2.

<sup>11</sup>*Ibid*, 1783, p. 98.]

Vienna on the second academy or concert of the Tonkünstler-Societät, between the two parts of an oratorio, in a “concerto for alto viola by Herr Stamitz, touring virtuoso.”<sup>12</sup> In 1773 and 1774 he concertized in Frankfurt am Main, Augsburg, Vienna again, and Strasbourg. He was in London in the late seventies; in The Hague sometime after 1779, where he appeared primarily as a viola soloist in no fewer than twenty-eight concerts between the spring of 1782 and summer of 1784; in 1785, he performed in Hamburg and Lübeck; 1786, Magdeburg, Leipzig, and Berlin; 1787, Dresden, Halle, and Prague; and in the late eighties, Kassel. From 1790 on, it appears that Stamitz busied himself more and more with commissions for compositions. Marriage, children, and the illness of his wife led him to seek a permanent appointment at the court of the Duke of Mecklenburg-Schwerin, but without success. The latter half of the nineties he spent in Jena, where he held an appointment as Kapellmeister and teacher of music at the university. He died there in 1801. His financial affairs at the time were in such bad shape that his possessions had to be auctioned. Stamitz, at the time of his death, wrote a will which stated that: “The good viola should be sold in Russia for 200 Duk[ats].”<sup>13</sup> The viola was not included in the auction of his belongings. Instead, the instrument maker Jacob August Otto was consulted as to its worth and the best disposition of it. Otto felt the instrument would be of extraordinary worth not only because of its rarity, having been made by the most famous Stainer, but also and above all because of the outstanding tone that this viola had—to him, none had appeared with which he could compare [it] although indeed he had had very many instruments in his hands, and the deceased had also placed a very great value on it. Stamitz bought the instrument in France and had been offered a great deal more for it in England. He did not give it up, however, because he had to earn his bread with it. For the sale of this viola, Otto’s recommendation was to advertise for a considerable time in the German advertising periodicals and especially the English papers because, certainly, in Jena, there would be no one who could pay enough for the Stainer.<sup>14</sup>

For today’s violists, Stamitz stands as the first person to present the viola as a viable solo instrument through his activities as a performer and composer. His Concerto in D Major, Opus 1, is one of the period’s standard works that is studied and performed by almost all violists today. Solo works include two other viola concertos and one sonata for fortepiano and viola. Numerous other compositions, including chamber works and symphony concertants, round out his output of works for the viola.

<sup>12</sup>Eduard Hanslick, *Geschichte des Concertwesens in Wien*, (Wien: Wilhelm Braumuller, 1869), p. 30.

<sup>13</sup>Friedrich Carl Kaiser, “Carl Stamitz (1745–1801), Biographische Beiträge, das symphonische Werk, thematischer Katalog der Orchesterwerke,” (Marburg: diss., 1962), p. 79. I wish to thank Eugene K. Wolf for providing me with relevant information from the Kaiser dissertation.

<sup>14</sup>*Ibid.*, pp. 82–83. [Freely paraphrased.]

In Italy Alessandro Rolla, born in 1757, is a classic example of the violin-violà virtuoso of the time. His career began in the ducal court at Parma, which he entered in 1782 as first violist of the Royal Orchestra. Ten years later, he became first violinist and head of the orchestra. The twenty year period in Parma was very rich and fruitful in his life and work. The munificence of the Duke guaranteed a good life, one of serenity and creativity in an atmosphere of cultural and intellectual stimulation. Furthermore, the Duke also granted him freedom of movement for concerts and exhibitions outside of the ducal state.<sup>15</sup> His fame grew nationally and internationally, and as early as 1785, some of his works were published in Vienna, Offenbach, and Paris. In 1794, he was elected to the *Reale Accademia Filharmonica de Bologna* as honorary mastercomposer and also to the Royal Academy of Modena.<sup>16</sup> Carlo Gervasoni, in his *Nuova Teoria de Musica* of 1812, writes about concerts in September of 1799, saying "I was present in Bergamo at the magnificent musical functions which he [Rolla] directed in three churches of that city; in which circumstances he performed one of his most beautiful concertos for viola, which was unusually well received by the public."<sup>17</sup> Two concertos from 1799 are indeed quite good. In 1802, after the death of the Duke of Parma, Rolla accepted the job as head of the orchestra of La Scala in Milan, a position that he held until 1833. In 1808, when the Milan Conservatory was established to train musicians for work at La Scala, he became the first teacher of violin and viola. He taught there until 1835. Because his long and distinguished career goes beyond the Classical Period, further elaboration of his accomplishments will be omitted other than to mention his compositions for viola. He wrote fifteen viola concertos—far more than any other composer of the time—and three sonatas for viola and bass that are quite similar to the audition sonatas from Madrid. His large output also included numerous duets, trios, and other chamber works that use the viola fully. Rolla died at the age of 84 in 1841. Until 1816, Rolla owned a beautiful Grancino viola which, because of economic restrictions, he sold to the Count del Borgo, an official at the Royal Regiments.

Late eighteenth- and early nineteenth-century writings describe the function and sound quality of violas. In Forkel's *Musicalischer Almanach* of 1782, we read:

"The viola stands between the violin and cello in the middle. Its primary function is accompaniment; there it is indispensable. Where the viola is lacking, there the whole is lacking—a link missing in the chain.

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<sup>15</sup>Luigi Inzaghi and Luigi Alberto Bianchi, *Alessandro Rolla Catalogo tematico delle opere* (Milan: Nuove Edizioni, n.d. [1981]), pp. 19–22. The material in the section about Rolla is paraphrased by the author from Inzaghi and Bianchi.

<sup>16</sup>*Ibid.*, p. 20.

<sup>17</sup>*Ibid.*, p. 22.



"It is used either to help create decisive power or to help express particular sentiments.

"It belongs among the instruments which are essential for coloring.

"If it is to shine forth heroically, if it is to be heard as a solo, then its treatment requires perhaps more taste, more prudence, more clarity in handling than any other instrument; at all events, through the violation of these principles, it becomes more unbearable to the ear than any other. But would anyone who has heard a Stamitz play the viola with a taste for majesty and tenderness, which appears to be peculiar only to him, not then declare himself for the viola, would he not then accept it among his favorite instruments."<sup>18</sup>

Christian Friedrich Daniel Schubart in his *Ideen zu einer Aesthetik der Tonkunst* of 1806 speaks of the viola as:

"An alto violin which offers great service to music. In recent times, it has been adopted with great effect also for solo playing. Yet this instrument has such a sadness, such a disposition toward gentle lamentation that one cannot listen to it alone for very long. In most of the present-day operas and church pieces, two violas are used. The composer must, however, exercise great caution if he will not fall, through the use of it, into bad sounds and into crossings with other instruments, and into the damaging of the harmony.

"It is in the nature of the instrument that the sound of the viola is extremely penetrating, almost like the tone of glass. Every new stroke must be so incisive that it cuts through the whole symphony as a pair of scissors. It is unfortunate, therefore, if one puts only mechanical or mediocre heads on the viola."<sup>19</sup>

In early nineteenth-century Paris, Mehul experimented with a scoring using violas with no violins. His most notable work using this instrumentation was the opera *Uthal* produced in Paris in 1806. Many critics complained about the scoring of *Uthal*, and Berlioz quotes Gretry as saying, "I would give a *louis* [gold piece] to hear a *chanterelle* [e string]!"<sup>20</sup>

A number of performance problems encountered by violists in the Classical period were addressed in an 1806 article entitled "Proposals for the improvement of the usual viola" by C. H. Fiedler published in Reichardt's *Berlinische Musikalische Zeitung*.<sup>21</sup> I quote at length from that article:

"One often laments that one cannot play, at will, well and clearly, the very high passages in concertos on the viola, and when, in quartets and similar works, in the viola part, occasional unexpected notes appear in the G or violin clef, one cannot immediately find them. In order to help one out of this difficulty, I wish to report what steps I have taken for the modification of my viola. Although I am not the first, as I subsequently

<sup>18</sup>*Musikalischer Almanach für Deutschland*, op. cit., pp. 89–90.

<sup>19</sup>Christian Friedrich Daniel Schubart, *Ideen zu einer Aesthetik der Tonkunst* (Wien: J. V. Degen, 1806), p. 299.

<sup>20</sup>Hector Berlioz, *Traité d'instrumentation et d'orchestration*. Nouvelle Edition suivie de "L'art du chef d'orchestre", Appendice par Ch. M. Widor (Paris: Henry Lemoine, n.d. [1870]; reprint, Farnborough: Gregg, 1970), p. 37.

<sup>21</sup>C. H. Fiedler, "Vorschläge zur Verbesserung der gewöhnlichen Bratsche," *Berlinische Musikalische Zeitung*, ed. by Johann Friedrich Reichardt, Vol. 2, No. 14, (1806), pp. 53–4.

learned, who has come upon this idea, yet it is not yet so generally known as it indeed deserves to be. I have put on my viola a fifth string or *e* string."

[N.B. The violinist Michel Woldemar had done this in the late eighteenth century was called his modification the *violon-alto*. He wrote a concerto for this instrument that was published sometime before 1798.]

"This change also has the following advantages, among others, for the violist: 1) He can now play purely and well in the extreme heights on this viola, fitted with five strings, and more conveniently and with more security. 2) When he wishes to play a violin part, he does not need to take another instrument.

"For the leader of an orchestra who directs with the violin, such an alto violin—if one wishes to call it thus—would be far more useful than the usual violin; for 1) this instrument has a better and more penetrating tone; 2) a director can far more conveniently and suitably help out both singers and instrumentalists, both low and high parts, as the occasions arise, and 3) [he can] better accompany the recitatives with it . . .

[Fiedler gives precise instructions for adding an extra peg and the spacing of the strings is omitted here.]

"Since, on the viola, the *e* string is considerably longer than on the violin, and thus requires a greater tension in order to produce the tone *e*, then one must apply himself in the extreme to select the finest [thinnest] and best *e* string which, however, must have a proper relationship and make a pure *e* with the *a* string, otherwise it will not last. I have tried *e* strings of silk, but these strings, made in Germany, did not last any better than the usual gut strings. Perhaps the strings of this type which have been invented in France by Citizen Baud in Versaille, are more useful. And now, briefly about something else.

"Experience confirms that strings become false from the sweat of the hand, break easily, and also in general, that this is very troublesome in playing. One keeps available in the left coat always a handful of bran, and often rubs the left hand with it. This stops, for a while, the pores, and reduces the perspiration."

This practical wisdom from Fiedler, combined with other insights from the period, may be helpful in providing a profile of violists in the Classical period.

### Table 1 Eighteenth-Century German Orchestras: Violists and Sizes of String Sections Derived From Eighteenth-Century German Sources

#### ANSPACH

1782 (12 vn., 3 va., 5 vc., 4 cb.): Johann Adam Steinhäusser, Joh. Georg Walther, sen. (also clarinet and copyist), Johann Michael Horst.

1789, 28 January (12 vn., 2 va., 2 vc., 1 cb.): Hr. Stainhäßer, Hr. Bolz.

#### BAYREUTH

1766, 30 October (11 vn., 2 va., 4 vc., 2 cb.): Sam. Fried. Leuthard, sen. (at the same time, organist in the main church), Joh. Lorenz Steinhäser.

#### BENTHEIM

1783, 31 Juli. (3 vn1., 3 vn2., 2 va., 2 vc., 1 cb.): J.C. Daniel, C. Söning.

**Table 1 (Continued)****BERLIN**

- 1754 (12 vn., 3 va., 4 vc., 2 cb.): Engke, Franz, Hans Jürgen Steffani [possibly same as Johann Georg Stephani?].
- 1766, July (12 vn., 4 va., 4 vc., 2 cb.): Franz Caspari, Joh. George Stephani, Johann Christoph Tannenber, Carl Ludwig Bachmann.
- 1782 (5 vn1., 7 vn2, 4 va., 4 vc., 3 cb.): Franz Caspari, Joh. Georg Stephani, Joh. Christoph Tannenber, Carl Ludwig Bachmann.
- 1783, 28 May (6 vn1., 6 vn2. (1 vacant), 4 va., 6 vc., 3 cb. (1 vacant): Franz Caspari, J. Georg Stephani, J. Christ. Tannenber, Carl Ludwig Bachmann.

**BONN/KÖLN**

- 1782 (7 vn. + 4 apprentices, 4 va., 2 cb.): Joseph Magdefrau, Franz Tussn, Bernard Jos. Meurer, Joh. Gottlieb Walter.
- 1783, 30 March (9 vn. + 2 apprentices, 2 va., 2 vc., 2 cb.): Haveck, Walther.
- 1791, 26 January (9 vn., 2 va., 1 vc., 3 cb.): Ernest Haveck, Gottlieb Walter.
- 1791, 13 July (17 vn., 4 va., 3 vc., 3 cb.): Havek, Walter, Beethoven, Lur.

**CASSEL**

- 1782 (5 vn1., 6 vn2., 1 va., 2 vc., 2 cb.): Holzapfel.
- 1783, 22 January (7 vn1., 7 vn2., 2 va., 2 vc., 2 cb.): Holzapfel, Grossheim, jun.
- 1783, 14 July (6 vn1., 6 vn2., 1 or 2 va., 4 vc., 1 cb.): Holzapfel, Grossheim, sen. (In place of Hr. Holzapfel, Hr. Grossheim the elder, from Hesse must substitute.)

**DRESDEN**

- 1764 (17 vn., 4 va., 5 vc., 3 cb.): Johann Adam (Ballet composer), Joh. Huber, Joh. Gottfried Stöhr [sic], Joh. David Lange.
- 1766, July (20 vn., 4 va., 3 vc., 3 cb.): Joh. Adam (Ballet composer), Herr Gottfried Röhr, Herr Johann Davit Lange, Herr Simon (formerly oboist in the Life-Guards, he made himself known through writing all sorts of small pieces for oboe bands).
- 1782 (16 vn., 4 va., 3 vc., 4 cb.): Herr Johann Gottlieb Horn, Johann Gottfried Röhr, Fränzl, Joh. Gottfr. Simon.
- 1783, 5 December (7 vn1., 7 vn2., 4 vc., 3 cb.): Herr Johann Gottfried Simon, Johann Gottlieb Horn, Benjamin Fränzl, Anton Klingner.

**GOTHA**

- 1782 (8 vn., 1va.) Herr Johann Christian Hofmann.
- 1783, 30 July (6 vn., 2 va., 2 vc., 2 cb.): Georg Christoph Stubenrauch, Johann Christoph Reinhardt.

**MAINZ**

- 1782 (9 vn. and va. listed together, 2 vc., 1 cb.): Niklaus Braun (only certain violist from list).
- 1783, 27 July (6 vn1., 6 vn2., 2 va., 2 vc., 2 cb.): Nicolaus Braun, Johann Sarburger.
- 1790, 10 November (12 vn., 2 va., 2 vc., 2 cb.): Niklaus Braun, Adam Boesseng.

*(continued)*

Table 1 (Continued)

## MANNHEIM/MUNICH/PFALZ

- 1723 (11 vn., 2 va., 2 vc., 3 cb.): Anton Dönninger, Franz Krieger, (Franz Fischer, inc. in vn.)
- 1734 (4 vn., 1 va., 1 vc., 3 cb.): Franz Fischer.
- 1745, listed under trumpets and tympani: Götz, Ferdinand Rudolf Fränzl, Bohrer, Wilhelm Sepp.
- 1756 (20 vn., 4 va., 4 vc., 2 cb.): N. Götz, Ferdinand Fränzl, Johann Bohrer, N. Lochner.
- 1759 (15 vn., 1 va., 4 vc., 2 cb.): Ferdinand Rudolf Frantzel, (in violins: Wilhelm Sepp, Johann Philip Bohrer).
- 1767, (Pfalz) 30 November (2 concertmasters + 8 vn1., 8 vn2., 4 va., 2 vc., 2cb.): Wilhelm Sepp, Johann Philipp Bohrer, Frenzel, Lochner.
- 1779 or 1780 (probably a listing of all names from both Mannheim and Munich around the time of their merger—40 vn., 7 va., 8 vc., 6 cb.): Philipp Heiss, Wilhelm Sepp, Ignaz Fränzl, Mathias Mayr, Thada Hampel (also clarinet), Anton Toste, Michael Hechenthaller.
- 1782 (16 vn. + 5 apprentices, 3 va., 4 vc., 3 cb.): Wilhelm Sepp, Ignaz Fränzl (concertmaster), Thadäus Hampel.
- (Violists in personnel list at Mannheim to 1778): Joh. Phil. Bohrer (violinist 1747–58, violist 1759–1776), Kaspar Bohrer (trumpet 1772, viola 1774, and bass 1775–1778), Anton Döniger (1723), Franz Fisher (1723–34), Ferdinand Fränzl (head trumpet and viola, 1747–78), Götz (1747–58), Thaddäus Hampel (clarinet and viola, 1764–78), Franz Krieger (1723), Wilhelm Sepp (1747–78), violinists known also as violists: Christian Danner (1770–78), Ignaz Fränzl (1747–78), Anton Stamitz (1764–70), Karl Stamitz (1762–70).

## MECKLENBURG-SCHWERIN

- 1782 (22 musicians listed without specifying instruments): Joh. Christ, Wilhelm Saal (both later seen as violists).
- 1783, 26 July (3 vn1., 2 vn2., 2 va1., 1 va2., 1 vc., 1 cb.): Val: Johann Christ, Wilhelm Saal, sen. (harpist), Va2. Saal, jun. (harpist).
- (Violists in personnel list) Friedrich Wilhelm Rödiger (Court trumpeter 1755–76), Johann Gottfried Andrae (1760–1812 Oboist and organist, violist from 1799), Johann Christian Saal, sen. (Harpist and violist, 1772–93), Johann Georg Herr (Waldhornist and violist, 1786–1820), Carl Gotthelf Haase (1797–1837), August Rodatz (Violin and Viola, 1809–57), Carl Friedrich Seelicke (Violist and Waldhornist, 1821–32).

## OETTINGER-WALLERSTEIN

- 1788, 13 August (5 vn1., 5 vn2., 3 va., 2 cb., 1st concertmaster is cellist): Hr. Dürschmidt (Jubilatus, is Schoolmaster and teacher in the musical academy of Wallerstein), Hr. Steinhöber (at this time a schoolmaster for little girls), Hr. Bezler (trumpeter and court bass).

## PRESSBURG

- 1783 (8 vn., 2va., 2vc., 2cb.): Theodor Lotz (at the same time, Clarinetist), Joseph Kinel (also Copyist).



**Table 1 (Continued)****REGENSBURG**

1783 (12 vn., 2va., 2vc., 2cb.): Herr Baute, Nicolai.

**SCHWARZBURG-RUDOLSTADT**

1791, 20 April (10 vn., 3 va., 3 vc., 4 cb.): Johann Andreas Martini (Court organist), Friedrich Anton Martini (court tympanist), Joh. Christoph Bitus Risch (town piper). Note, when the last two listed are playing first flute and second horn, the viola is often played by Johann Melchior Meyer, chamber lackey to the Prince who also serves as his Highness' accompanist for private practice.

**TRIER**

1782 (12 vn., 3 va., 2 vc., 3 cb.): Johann Jakob Reiss, Joseph Fahrman, Lorenz Scheidler, Georg Engel.

**WÖRTEMBERG**

1782 (13 vn., 6 va., 3 vc., 3 cb.): Herr Hübler, Schulsink, Grube, sen., Mayer, Blesner, sen., Elias.

1789, 30 December (22 vn., 3 va., 3 vc., 4 cb.): H.H. Benj. Maier, Erdenbez, Elias.

## CHAPTER IX

# SCORDATURA FOR THE VIOLA

Performers more and more are becoming aware of performance practices related to the music they play. Many books and articles have been written which record the research that has been done in an effort to determine the way that music was performed and how it sounded in different historical time periods. The information that has been obtained and made available to present day violists is particularly significant. Styles in dynamics, tempos, ornamentation, and bowings are but a few of the problems confronting a modern violist when performing music of the Baroque, the Classic, or the early Romantic Period.

Michel Corrette (1709–95) in his *Méthode d'Alto* (c.1782) explained that the viola should be bowed like the violin and cello, and referred the student to the eighth page of his violin method and to the second chapter of his cello tutor for rules and examples. Concerning ornaments, Corrette stated that while *cadences*, *martellements*, *port de voix*, and *coulés* are rarely played on the viola, the former two embellishments sound very satisfactory on the high string.<sup>1</sup>

One aspect of viola performance not mentioned in the viola tutors of the late 18th century is the use of *scordatura*. It was not mentioned because the viola tutors were intended for young students, and *scordatura* tuning was used by mature players who performed solos requiring advanced technique.

The two Italian words *accordatura* and *scordatura* refer to the tunings of stringed instruments. *Accordatura* refers to the regular or common tuning of an instrument. *Scordatura* (Italian: mis-tuning or uncommon tuning) is the term for the practice of selecting a tuning that would better meet the demands of performing a particular composition: (1) in order to play chords that would otherwise be very difficult or impossible; (2) to facilitate difficult passage work; (3) to better exploit the practice known as *bariolage*, in which string crossing produces novel color effects.

*Scordatura* was commonly used in the lute music of the 16th and 17th centuries, and in violin music of the 17th century. It was used by Heinrich

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<sup>1</sup>Corrette, *Méthode d'Alto*, pp. 18–19.

Biber (1644–1704) in 14 of his 15 *Mystery Sonatas*. J. S. Bach used scordatura tuning in the *Sonata No. 5* for Solo Cello.<sup>2</sup>

Late in the 18th century, when the pitch in use was a half-step to a whole-step lower than it is today, the viola was frequently tuned a half-step or a whole-step higher than the standard *accordatura* in an attempt to give the small violas, in general use at the time, a more brilliant and more resonant projection. In 1779, when he was 23 years old, Wolfgang Amadeus Mozart (1756–91) composed one of the most noteworthy pieces in the violist's repertoire, *Symphonie Concertante in E<sup>b</sup> Major* for Violin, Viola, and Orchestra, K364/320d. In this work the violist tuned his instrument a half-step higher than the orchestra *accordatura*, and played the solo part in the key of D Major.

Many modern editions of this work are available, and with one exception they all have transposed viola parts in the key of E<sup>b</sup>, so that the violist does not have to tune his instrument up a half step. For the *purist*, who wants to perform in the historical fashion, there is a version edited by Lionel Tertis, published by the Oxford University Press, with the solo viola part in the key of D Major. Although he played on a large Domenico Montagnana viola which was famous for its big sound, Tertis nevertheless believed that the higher tuning was advantageous for the violist who had to balance his part with the violin solo part. Tertis also advocated the use of metal strings in order to make the mechanics of tuning easier.

Mozart started another work, *Symphonie Concertante in A Major for Violin, Viola, Violoncello, and Orchestra*, K.Anh.104/320e. In this fragment the viola part was written in the key of G, and the violist tuned his instrument up a full step. The use of *scordatura* tuning for the viola in Mozart's *Symphonie Concertantes* was not unique. Other composers also were using higher tunings for viola solos. Several examples are cited below. In the modern editions of these examples the viola and piano parts of each composition are in the same key, unless otherwise indicated; and the viola is to be tuned in the standard *accordatura*:

Johann B. Vanhal (1739–1813), *Concerto for Viola and Orchestra in F Major*. The violist tuned his instrument a whole-step higher, and played in the key of E<sup>b</sup>. Modern edition (A. Westermann and Karl Troitzmüller), Doblinger, 1978. This *Concerto* was originally written for bassoon c.1780. The viola version, according to Westermann, probably appeared after 1785.

Carl Stamitz (1746–1801), *Sonata in B<sup>b</sup> for Viola and Piano*. The solo part was in A Major. The violist tuned his instrument a half-step higher. Modern editions: (G. Lenzewski) Wieweg, 1926; (W. Primrose) I.M.C., 1956; (W. Lebermann) Schott, 1969.

——— *Concerto #2 in B<sup>b</sup> Major*. The violist tuned his instrument a half-step higher

<sup>2</sup>For a more complete history of the various forms of *Scordatura* see the article: David D. Boyden, "Scordatura," *The New Grove Dictionary of Music and Musicians*, Vol. 17 (1980), 56–9.

and played in the key of A Major. Modern edition (Jerzy Kosmala) Polist State Publisher, 1974. Kosmala transposed orchestral parts to A Major, the key of the modern edition. The original version was composed c.1770.

Georg Druschetsky (1745–d. after 1790), *Concerto in D Major for Viola and Orchestra*. Modern edition: (Schwamberger) N. Simrock 1962. The violist tuned his instrument a whole-step higher and played in the key of C Major. Schwamberger believes, based on available evidence, that the *Concerto* was composed late in Druschetsky's life.

Johann G. H. Voigt (1769–1811), *Concerto in C Major for Viola and Orchestra*, Op. 11 (c.1790). The violist tuned his instrument a whole-step higher, and played in the key of B<sup>b</sup>. No modern editions are available.

Johann Matthias Sperger (1750–1812), *Concerto in E<sup>b</sup> Major for Viola and Orchestra*. The violist tuned his instrument a half-step higher, and played in the key of D Major.

Johann Andreas Amon (1763–1825), *Concerto in A Major for Viola and Orchestra*, Op. 10, J. Pleyel, in Paris, c.1799; and also published by Janet et Cotelte, Paris, c.1800. The violist tuned his instrument a whole-step higher and played in the key of G Major. See below next *Concerto* for description of modern editions.

———, *Concerto in E Major for Viola and Orchestra*. The solo part was in E<sup>b</sup>; the violist tuned his instrument a half step higher. According to Drüner an original publication or MS from Amon's time is unknown. A modern set of parts is in *Notenarchiv des Bayerischen Rundfunks Studio Nurnberg*.<sup>3</sup>

There are two modern MS editions of Amons's *Viola Concerto in A Major*. One is by Rosemary Glyde who did a transcription of the work as a project for her doctoral thesis at the Julliard School of Music entitled, *The Concerto pour l'Alto of Johann Andreas Amon, c.1800*.<sup>4</sup> The second is a version prepared jointly by Dr. Wolfgang Sawodny, viola scholar and Professor of Chemistry at the University of Ulm in West Germany, and Dr. Louise Goldberg, a member of the Music Library staff at the Eastman School of Music.<sup>5</sup> The orchestra parts were transposed and the violist is not required to tune his instrument to a higher pitch for either version.

Glyde transposed the solo viola part down a whole-step to A Major, the original orchestra key. Goldberg and Sawodny decided to leave the solo part unchanged, and Goldberg transposed the orchestra parts to the key of G Major. It was in this key that it was performed by Walter Trampler and the United States Air Force Orchestra at the V International Viola Congress held in Rochester, N.Y., in 1977.

Amon's *Second Viola Concerto* was never published. Copies of the solo and orchestral parts in manuscript form were furnished to the author by the late Walter Lebermann, viola research scholar from Bad Homburg, West Germany. No score to the *Second Viola Concerto* is extant, if indeed one ever existed. At the top of the solo viola part (*l'Alto Principale*) is the following title and a list of the accompanying instruments written in French:

<sup>3</sup>Ulrich Drüner, "Das Viola-Konzert vor 1840," *Fontes Artis Musicae*, 28/3 (1981), p. 157.

<sup>4</sup>Rosemary Glyde, "Johann Andreas Amon, *Concerto pour l'Alto Principale*," *American Viola Research Society Newsletter*, No. 14, April, 1978, pp. 6–8.

<sup>5</sup>Louise Goldberg and Wolfgang Sawodny, "Johann Andreas Amon and His Solo Works for Viola," *Yearbook of the International Viola Society*, 1979, pp. 47–59.



Ex. 4. Page 1 of Score of *Duxième Concerto pour l'Alto Principale*, by Johann Amon.

The musical score shows a six-measure excerpt from the first movement of the *Duxième Concerto pour l'Alto Principale*. The instruments are arranged in a standard orchestral format. The solo viola part is in the key of E-flat major. The flute parts are in E major. The horn parts are in E-flat major. The string parts are in E-flat major. The dynamic markings are forte (f) and piano (p). The tempo is not indicated.

*Deuxième Concerto pour L'Alto Principale avec accompagnement de deux Violons, deux Flûtes, deux Cors, Alto & Bass, composée par J. Amon.*

Beneath the title appears the following direction: *L'Alto doit être accordé un demi ton plus haut.*

The solo viola part is scored in the key of E $\flat$ , a half-step lower than the orchestra parts (see Ex. 4). Note the key signature of the *Alto Principale* in Ex. 4, a six measure excerpt from a full score constructed by the author. The six bar excerpt is taken from the exposition of the first movement. It also shows the horn parts (*cors*) were scored for E $\flat$  horns. The only dynamic changes indicated in the six bar excerpt occur in the fifth bar for the horns, where they go from *forte* to *piano*.

The *Alto Principale* enters after the orchestra has completed an introduction of 57 measures (see Ex. 5, an excerpt from the first movement, comprising bars 58–91 of the solo part). Amon, a solo violist as well as a composer, furnished bowings to facilitate the rapid passage work. He also showed a preference for the use of open strings, the only fingerings indicated in the solo part. Dynamic markings are indicated even less frequently than in the orchestral introduction thereby giving the soloist more freedom in choosing his own interpretation.

This interesting *Concerto* comprises three movements: the first movement, *Allegro*, in 4/4 time; the second movement, *Romance*, in 6/8 time; and the third movement, *Rondo moderato alla Pollaka*, in 3/4 time.

Ex. 5. Page 1 of Viola Solo Part of *Duixième Concerto pour l'Alto Principale*,  
by Johann Amon.

Few performances today include a work in which the viola is tuned higher than the regular tuning. The exceptions are usually concerts of a historical or musicological type. In this type of performance there is an effort to obtain the closest approximation possible to the original style and sound of the composition as it would have been heard in the composer's time. Often Collegium Musicum groups on university campuses perform works in this manner.

Dr. Ann Woodward, violist, and Phyllis Rappeport, pianist, performed

the Carl Stamitz *Sonata*, mentioned above, at the XIII International Viola Congress held in Boston in 1985. Even the printed program suggested by the title the use of a different type of interpretation for the Carl Stamitz *Sonata for Fortepiano with Viola Obbligato* (1778). The printed program explained that Woodward would play on a Baroque fitted viola tuned a half-step higher than the fortepiano, and that Rappaport would play on a modern reproduction of a 1796 Viennese fortepiano made by Johann Jacob Konicke. The excellent performance that followed demonstrated the beauty and balance that can be achieved by the use of period instruments.

*Scordatura* tunings are not required in orchestral viola parts as often as music assigned to the violin, cello, and double bass. An exception is in the Richard Strauss Symphonic Poem *Don Quixote*. The solo viola part for the *Sancho Panza* theme (Variation III) requires the violist to tune the C string down a half-step to accomodate the low B.

Contemporary composers are using *scordatura* to find new colors and to tap new technical resources in writing for stringed instruments. A solo for viola, *Der Seele Erdengang* (1984) by Fernando Griller (1945– ) was performed by Oscar Hoogland at the International Viola Week held in Amsterdam in 1986. Hoogland, who did graduate work with William Primrose at Indiana University, lives in Amsterdam. In a letter to the author (Nov. 15, 1989) Hoogland describes the *scordatura*: “*Der Seele Erdengang* is a very special piece, exploring and succeeding in many ways in producing new writing. The *scordatura* tuning is a, b-flat, g, and f-sharp. This is to enable the composer to use desired harmonics. There are many double harmonics or combination harmonics with open strings. Also, the difference between the a-string and the d-string tuned down a major third gives an enormous difference in tone. Many listeners thought that I was playing on an antique viola . . . The piece has parts which move forward followed by parts that, as it were, seem to stand still (as in some wind ensemble music by Stravinsky) . . . I am convinced that this composition and another one of Grillo’s works for solo viola, *L’Angelo Musicante* (*Music Making Angel*) will remain in the repertoire of the future among the best pieces of the period 1945–1990.”

With large violas and with the higher pitch in general use today, it is no longer necessary to tune the viola a half-step or whole-step higher in order to make the instrument heard in large concert halls. However, for the musicological scholars or for the lover of music played in the original style on period instruments, there continues to be a need for performances on the higher pitched viola; and with the great potential that altered tunings open up for new effects and new pyrotechnics, modern composers will continue to exploit the use of *scordatura*.

## CHAPTER X

# THE IDENTITY OF L. CASIMIR-NEY, HIS COMPOSITIONS, AND AN EVALUATION OF HIS 24 PRÉLUDES FOR SOLO VIOLA

Who was L. E. Casimir-Ney?<sup>1</sup> His name appears on a significant number of 19th century works for the viola as composer, editor, and transcriber. Among his most performed works today is a transcription for viola and piano by Henri Valentin Alkan, *Sonate de Concert pour Violoncelle et Piano*, Op. 47, and his own *24 Préludes pour l'Alto Viola dans les tons de la gamme, Composés et dédiés aus Aristes par L. Casimir-Ney*, Op. 22.

The Alkan *Sonate* was published by Richault c.1857, and reissued by Bärenreiter in 1975. Casimir-Ney's *24 Préludes* were published between 1849 and 1853. A modern facsimile version, edited by Quinto Maganini, was published by Edition Musicus in 1961.

In a brief Preface L. Casimir-Ney furnished a "*liste des Souscripteurs de la Presente Publication*," which comprises 34 names and includes many of the most famous musicians and music patrons living in Paris in the mid-nineteenth century including: Achille Gouffé, artist of the double-bass; Lambert Joseph Massart, Professor of Violin at the Paris Conservatoire; Georges Onslow, prominent composer, and Tilmant aîné (the elder), conductor of the Orchestra of the Opéra Comique.

Other works by Casimir-Ney, less well known and now out of print, are:<sup>2</sup>

*Grand Trio pour Violon, Alto et Violoncelle* (ded. à Mr. Chrétien Urhan) author/Richault (before 1845).

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<sup>1</sup>This Chapter was written jointly by the author and Prof. Dr. Wolfgang Sawodny (Elchingen, Germany).

<sup>2</sup>A. Baudet-Maget, *Guide du Violiniste ainsi qu'il faut pour Alto et Musique de Chambre*. Paris: Foetisch Frères, 1920, pp. 253, 268; and files of Bibliothèque Nationale, Paris. (Regarding publishers of Casimir-Ney's compositions: In 1898 Casimir-Ney seems to have published some compositions on his own, *Trio* and *Preludes*, which were sold by Charles Simon Richault. Richault was one of the most important publishers in Paris from c.1830–c.1870. In 1895 Costallat, now Costallat & Cie, took over the publications of Richault.)



*1<sup>er</sup> Quadrille brillant* (pno, fl/vla) Fourmage (1842).

*Quadrille "La petit Marie"* (pno, vla, fl, flageolet, cornet) Fourmage (1842).

*Quadrille "Le Baroque"* (pno, vla, fl, flageolet, cornet) Fourmage (1842).

*Quadrille* (pno) Fourmage (n.d.).

*Fantaisie brillante*, Op. 12 (pno, vla) Fourmage (n.d.).

"*La Romanesca*", Air de danse du XVI siècle

(transcr. for vla d'amore and pno) Richault (n.d.).

"*La Solitude*", Mélodie de Schubert (transcr. for vla and pno) Richault (n.d.).

*1<sup>er</sup> Quintette*, Op. 24 (ded. à Achille Gouffé) (2 vn, vla, vc, db) LeBel (1850–55).

*Fantaisie sur la Sicilienne de A. Gouffé*, Op. 25 (vn/vla, pno) Richault (c. 1850).

*18 Caprices pour violon* (4<sup>eme</sup> corde), Op. 26 Richault (1856).

"*Voir Callaunt*" *Pièce de salon* (pno, vn/vla) author (1856).

*Polka brillante et facile* (2 vla) Richault (1860).

"*L'amour trompeur*" Chansonette Marquerie (1860).

All the above works were published in Paris.

Who was Casimir-Ney? It has been conjectured at one time or another by violists and musical scholars that Casimir-Ney was a nom-de-plume for Chrétien Urhan, or for Niccolò Paganini, or for Henri Vieuxtemps. Casimir-Ney's compositions, however, do not correspond to the works of any of these artist-composers. Who, then, was Casimir-Ney? We are indebted to Dr. Jeffrey Cooper, musicologist from Ann Arbor, Michigan, who has solved the mystery surrounding the identity of the name L. Casimir-Ney. While researching French musical journals for material used in his recently published book dealing with instrumental music and musical concerts in Paris from 1828 to 1871,<sup>3</sup> Cooper came across an obituary printed in the *Revue et gazette musicale de Paris* in 1877,<sup>4</sup> which discloses the identity of L. Casimir-Ney:

"An artist who has had a place among the most honorable musicians in the Parisien Musical world, Louis-Casimir Escoffier, called Casimir-Ney, died February 3, in Arras, in his 76th year. Casimir-Ney was known for his remarkable talent on the viola; for many years he took part in our finest quartets, and even hosted in his home periodic chamber music concerts which were always excellent."

<sup>3</sup>Jeffrey Cooper, *The Rise of Instrumental Music and Concert Series in Paris, 1828–1871*. Ann Arbor: UMI Research Press, 1983.

<sup>4</sup>"Nouvelles diverses," *Revue et gazette musicale de Paris*, 44/6 (11 Febrier 1877), p. 47.

Cooper stated that

"Casimir-Ney was mentioned frequently in the pages of the *Revue et gazette* as a participant in various chamber ensembles from 1844 through at least 1866, the most notable being the Société Alard-Franchomme and the Seances of the cellist Charles Lebouc and of the double bass player, Achille Gouffé. In fact, he appears to have been the pre-eminent Parisian violist during the two decades following the death of Chrétien Urhan."<sup>5</sup>

From the preceding information we now have the correct name and dates for a very important French violist: Louis-Casimir Escoffier, (1801–1877).

Cooper's research discloses that Casimir-Ney appeared in chamber music concerts with many of the finest performers in Paris during the middle of the nineteenth century. A partial list includes such notables as pianists: Georges Bizet. Camille Saint-Saëns, Cesar Franck, and Charlotte de Malleville; violinists: Camillo Sivori, Delphine Alard, and Charles Dancla; violist: Trompetta; cellists: Auguste Franchomme and Charles Lebouc; bassist: Achilles Gouffé; flutist: Joseph-Henri Altes; clarinetists: Chrysogone Rosé and Hyacinthe Klosé; and French horn: Joseph Rousselot.

What was the reason for Louis Casimir Escoffier to use the nom-de-plume L.E. Casimir-Ney (obtained just by interchanging his second Christian name and his surname, adding Ney to form the fictitious surname, and often dropping the capital E reminiscent of his true one)? Perhaps as an earnest musician, he was reluctant to admit that most of his compositions were of the light genre? Or didn't he trust in his creative musical talents at all? An indication for this may be derived from the manuscript of the *1<sup>er</sup> Quintette* Op. 24, which is preserved in the Bibliothèque Nationale at Paris in the calligraphic handwriting of A. Gouffé (dated Nov. 2, 1847). To the title page the composer added, by his own hand, the four line verse:

*"C'est pour toi qu'il fait, mais novice en cet art  
Où brillent Hayden, Beethoven et Mozart,  
J'ai bien peu réussi et l'amitié trahie,  
Malgré tous mes effort, cherche en vain le génie."*

(I did it for you, but as a novice in this art, in which Haydn, Beethoven and Mozart shine, I have only very little success and betrayed our friendship, in spite of all my effort, you will look in vain for genius.)

His *Grand Trio* is dedicated to the famous player of the viola and viola d'amore, Chrétien Urhan, but in spite of this, the viola has no extraordinary role, though there are quite a few difficult double-stops when it is accompanying the violin, which is the leading instrument. This work must be one

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<sup>5</sup>Jeffrey Cooper, in a letter to the author dated 18 March, 1983.

of the earliest of Casimir-Ney, though the date of publication, 1832, given by Vidal,<sup>6</sup> is very doubtful, it must have been written before 1845, the year when Urhan died.

The Bibliothèque Nationale preserves the autograph of *Prélude No. 1* from Op. 22, dated "1847", thus giving the year of the composition. Manganini, who edited the new edition in 1961, not knowing this fact, believed the *Préludes* were published between the dates when Lambert Joseph Massart was appointed professor at the Paris Conservatoire in 1843, and 1853 when Onslow died. Cooper pointed out, however, that if "Tilmant aîné (the elder) was in fact Chef d'Orchestre at the Opéra comique when the first edition was prepared, the date of publication could be more closely approximated, as Tilmant did not attain that position until 1849."<sup>7</sup> Cooper's assumption for the publication date between 1849 and 1853 corresponds well with the date of the composition, 1947

Commenting on the *Préludes*, Jeffrey Wollock stated in an article published in 1975:<sup>8</sup>

"Casimir-Ney should be known to all violists as the author of one of the real oddities of the literature: the 24 *Préludes dans tous les Tons*, Op. 22 . . . These *Préludes* are of real historical significance, for as explorations and extensions of the viola technique, they are audacious and far ahead of their time. . . . It is probably true that any one who can play these *Préludes* well, can play anything."

The *Préludes* are seldom heard in performance. However, Ulrich von Wrochem, German violist, and formerly principal violist of the La Scala Opera Orchestra, performed three of the *Préludes* at the X International Viola Congress held in Stuttgart in 1982. It was apparent to everyone there that these works have both technical and musical merit.

Discussing the *Préludes* as études for technical study, Ulrich Drüner wrote:<sup>9</sup>

"Casimir-Ney remains entirely in the tradition of the Classic-Romanic violin technique, representing the final climax of the viola literature inspired by the violin literature in the 19th century. The technical demands of most of his *Préludes* call for an extremely small viola for performance, many sections cannot be executed on a modern viola with the usual body length of 41 to 42 cm. (16 in.)."

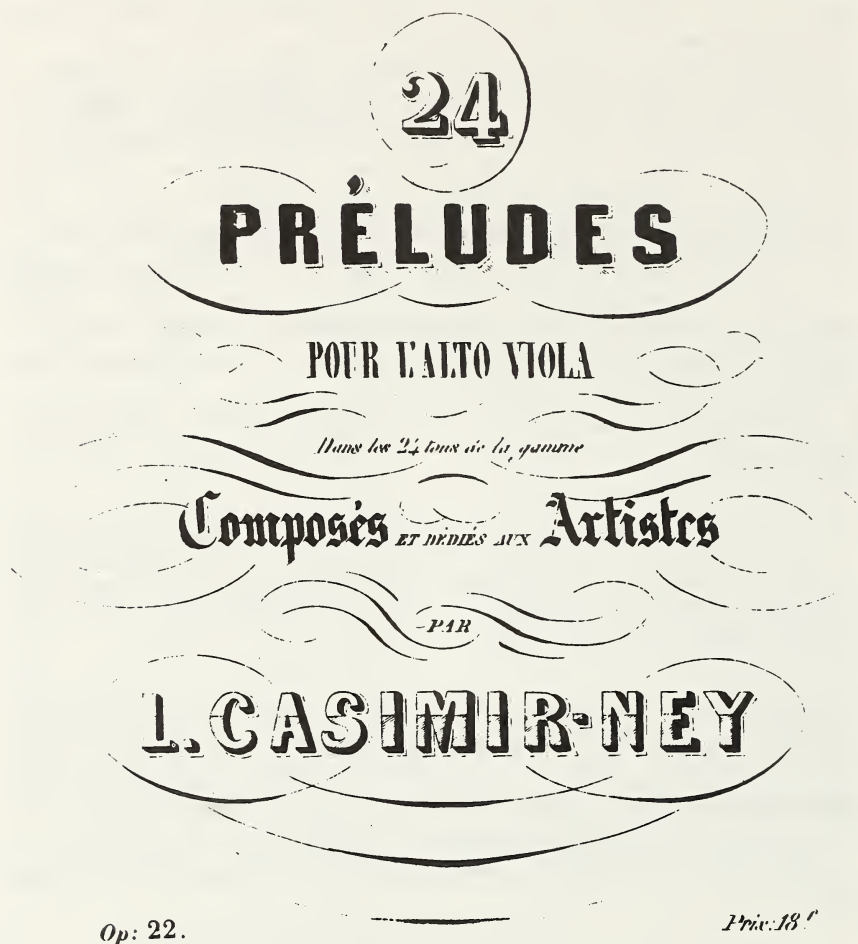
<sup>6</sup>Louis-Antoine Vidal, *Les Instruments à Archet*: Vol. III, new ed. The Holland Press, London 1961, p. CXXIV.

<sup>7</sup>Cooper, in a letter to the author dated 1 April 1985.

<sup>8</sup>Jeffrey Wollock, "A Note on Alkan, Casimir-Ney, and the Viola," *The American Viola Society Newsletter*, No. 8, February 1975, pp. 7-8.

<sup>9</sup>Ulrich Drüner, "The Viola Étude, a Survey of its History and its Problems," *Jahrbuch der Internationalen Viola-Gesellschaft*, 1981/82, pp. 55-58.

Ex. 6. Title Page of 24 *Préludes pour l'Alto Viola* by L. Casimir-Ney.



A perusal of *Prélude I* (see Ex. 7) substantiates Drüner's contention that these compositions were intended for a smaller viola than those in general use today. The double-stop intervals of a tenth on the 7th and 8th staves must be played in the eighth position. The symbol beneath *Prélude I* indicates that the notes in the treble clef are to be played one octave higher than written (see Ex. 8 the fifth line of *Prélude XVII*). This symbol also occurs in *Prélude VI*, where the violist must play in the ninth position; and in *Prélude XIV*, which encompasses tenth position. In *Prélude XXIV* (Ex. 9) the violist is taken into the twelfth position.



Ex. 7. Excerpt from *Préludes pour l'Alto Viola* by L. Casimir-Ney.

# Préludes

pour

## Viola

L. CASIMIR-NEY

Moderato  $\text{♩} = 92$

I. 



Ex. 8. Excerpt from *Prélude XVII* from *24 Préludes pour l'Alto Viola* by L. Casimir-Ney.

XVII. Moderato  $\text{♩} = 80$

The musical score is written for the Alto Viola and consists of eight staves. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked 'Moderato' with a metronome indication of 80 beats per minute. The score includes various dynamic markings: *p* (piano), *f* (forte), *cresc.* (crescendo), *dim.* (diminuendo), *sf* (sforzando), and *leggero* (light). There are also articulation markings such as *ritenuto* (ritardando) and *a tempo*. The notation features a variety of musical symbols, including slurs, ties, and fingerings (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000).

Ex. 9. Excerpt from *Prélude XXIV* from *24 Préludes pour l'Alto Viola* by L. Casimir-Ney.

Allegro ♩ = 100

*m* staccato L

cresc.

p

cresc.

Andantino

*mf*

cres

pp

Più mosso

accel. e cresc. molto







Ex. 11. Excerpt from *Prélude XX* from *24 Préludes pour l'Alto Viola* by L. Casimir-Ney.

Tempo I.

arco performance.

ten.

o tempo dolcissimo

ten.

stentato

ten.

stentato

ten.

stentato

Every *Prélude* has a technical problem to challenge the performer, including a “duet” in *Prélude VII* (Ex. 10), and double harmonics in *Prélude XX* (Ex. 11). The *Préludes* are certainly not works to be played by the average violist, but they will increasingly find a place in the repertoires of the artist-performers who want to display their technical virtuosity.

## CHAPTER XI

# PAUL HINDEMITH'S 90TH BIRTHDAY and THE PAUL-HINDEMITH-INSTITUTE

Paul Hindemith, one of the leading composers of the 20th-century, was born in Hanau, near Frankfort, a/M, November 16, 1895; and died in Frankfort, December 28, 1963.

As mentioned in Chapter XXV, Hindemith's 90th Birthday was honored at the XIII Viola Congress in Boston in a recital featuring violists Walter Trampler and Kim Kashkashian. Other concerts had been given, and continued to be given world-wide throughout 1985 honoring the memory of this great composer. Violists, in particular, demonstrated their gratitude and appreciation of Hindemith, a violist himself, by performing his works.

Samuel Rhodes, Violist of the Juilliard String Quartet, gave a series of three concerts at Carnegie Hall to commemorate Hindemith's birthday. (See Plate 70.) Rhodes' three recitals, the compositions played, and the musicians who assisted him were:

January 12: *Sonata with Piano*, Op. 11, No. 4; *Unaccompanied Sonata*, Op. 25, No. 1; *Unpublished Unaccompanied Sonata*, Op. 31, No. 4 (1934); *Trio for Viola, Piano, and Heckelphone* (1929). Assisting artists were Robert MacDonald, piano, and Donald MacCourt, heckelphone.

March 23: *Sonata with Piano*, Op. 25, No. 4 (1922); *Unaccompanied Sonata*, Op. 11, No. 5; "Des Todes Tod" (2 violas, 2 cellos, and contralto); *Sonata with Piano* (1939). Assisting artists were Cynthia Raim, piano; Jan de Gaetani, contralto; Steven Tennenbon, viola; Joel Krosnick and Bonnie Hampton, cello.

April 27: *String Trio*, No. 2; *Unpublished Unaccompanied Sonata* (1937); *Duo for Viola and Cello*; "Die Serenaden" (soprano, oboe, viola, and cello); *String Trio*, Op 34. Assisting artists were Hiroko Yajima, violin; Joel Krosnick, cello; Henry Schuman, oboe, and Lucy Skelton, soprano.



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**SAMUEL RHODES**  
and Guest Artists  
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Concerts of Music  
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and Chamber  
Ensemble

Saturdays at 2:00pm  
January 12,  
March 23, and  
April 27, 1985

**CARNEGIE RECITAL HALL**

Plate 70. Announcement of Hindemith 90th Birthday Celebration Concerts by Samuel Rhodes and Guest Artists.



### The Paul-Hindemith-Institute

The Paul-Hindemith-Institute was founded September 6, 1974, in Frankfurt a/M, Germany. Its headquarters is now located at Barckhausstrasse 1–3, D6 Frankfurt a/M, Germany.

Among the goals of the Institute is a project to reissue all of the recordings in which Hindemith played the viola. Another goal is to promote the publication of all of his unpublished works including those for viola. The project for the viola was begun in 1977, when the *Sonate für Bratsche und Klavier*, Op. 25, No. 4 (1922) was published by B. Schott's Söhne, in Mainz. The project is to continue with the publication by B. Schott's Söhne of *Sonate für Bratsche Allein*, Op. 31, No. 4; and *Sonate für Bratsche Allein* (1937). The publication of these two works is tentatively planned for 1992.

Copies of the first page of the original manuscript of the latter two *Sonaten* are printed here, with the permission of the Paul-Hindemith-Institute (Example 12 and Example 13).

According to David Neumeyer<sup>1</sup> the *Sonate*, Op. 31, No. 4, was completed on August 23, 1923, in Frankfurt; the *Sonate* 1937 was completed in Chicago, April 20–21, 1937. Both of these compositions were performed by Samuel Rhodes in the three concerts described above; and these works have been recorded by Kim Kashkashian with pianist Robert Levin as a part of a set entitled *Paul Hindemith: Complete Sonatas for Viola Alone and Viola and Piano*. These recordings are issued by ECM on two CDs and comprise the following compositions (English titles):

- Sonata for Viola and Piano*, Op. 11, No. 4, composed in 1919;
- Sonata for Solo Viola*, Op. 11, No. 5, composed in 1919;
- Sonata for Solo Viola*, Op. 25, No. 1, composed in 1922;
- Sonata for Viola and Piano*, Op. 25, No. 4, composed in 1922;
- Sonata for Solo Viola*, Op. 31, No. 4, composed in 1924, unpublished;
- Sonata for Solo Viola* (1937), composed during Hindemith's "American Period," unpublished;
- Sonata for Viola and Piano* (1939).<sup>2</sup>

<sup>1</sup>David Neumeyer, *The Music of Paul Hindemith* (New Haven: Yale University Press, 1986), pp. 260, 270.

<sup>2</sup>For a discussion of Hindemith's other compositions for viola see Maurice W. Riley, *Op. cit.*, Chapter XIV "The Viola in Europe in the 20th Century."

Ex. 12. Page 1 of Manuscript of Unpublished *Sonate für Bratsche allein*,  
Op 31, IV (1924), by Paul Hindemith.

I. *Äußerst lebhaft.*      *Sonate für Bratsche allein Op 31 II*      *für Hermann Baerwald*

*ff* *diminuendo.* *crescendo poco a poco* *mf*

Ex. 13. Title Page and Page 1 of Manuscript of Unpublished *Sonate für Bratsche Solo*, 1937.

Paul Hindemith

*Sonate für Bratsche solo*

1937

*New York - Chicago, April 37.*

## Ex. 13. Continued.

## I. Lebhaftes Mäzse (chm 112)

Handwritten musical score for Viola, Ex. 13 Continued, I. Lebhaftes Mäzse (chm 112). The score consists of ten staves of music in G major, 2/4 time. It features various musical notations including dynamics (*f*, *p*, *mf*, *cresc*), articulation (accents, slurs), and fingerings (1, 2). The music is written in a cursive, handwritten style.



## CHAPTER XII

# A BRIEF HISTORY OF THE VIOLA IN ARGENTINA, ARGENTINE VIOLISTS, VIOLA MAKERS, AND COMPOSERS OF VIOLA MUSIC

(SUPPLEMENT TO THE APPENDIX II OF THE 1980 EDITION)

Contributed by

Eduardo R. Dali

of

Buenos Aires, Argentina

*Eduardo R. Dali, the contributor of this chapter, was born in Buenos Aires on March 27, 1919. His earliest musical training was at the St. Cecily Conservatory in Buenos Aires. He also studied violin with his brother, José J. Dali, and with Professors Enrique Mariani and René Beyer.*

*In a letter to the author dated 10 December, 1988, Dali stated that around 1939 his preference changed from the violin to the viola; and in 1941 he began private lessons with the eminent violist Bruno Bandini (1889–1969), who taught at the National Conservatory of Buenos Aires. He explained the reasons that prompted his transfer of interest to the viola. "I preferred its sound to that of the violin. I had an intense desire to take part in chamber and orchestral music as a viola player. I played occasionally in several orchestras and played chamber music for many years with the brothers violinists Nicolas and Ana Chumachenco, who are now celebrated soloists in Europe; and with Mario Benzecry, now a noted orchestral director; and with the cellist Emile Aarie and the violinist Dr. Hector L. Aibe, both deceased.*

*"Diverse circumstances prevented me from becoming a professional violist, but I continued to be fully interested in viola matters. For over fifty years I collected books, reviews, letters, and other information about the viola, the violin, and collateral instruments. I was a friend of the late Lionel Tertis and I have been in correspondence with such eminent violists as Robert Dolejsi, Ladislav Černý, etc. I collaborated with the late Mr. René Vannes in his Dictionnaire Universel des Luthiers (1950). I was a regular contributor from 1947–55 to the magazine Violins and Violinists, edited by the late Ernest N. Doring.*

*"I also wrote in other fields, including a historical dictionary of occultists, Quien fue y quien es en Ocultismo, Buenos Aires: Kier, 1970. This book of 602 pages will come out in a new edition in 1989.*

*"For forty years I worked as Chief of the Office of Public Administration in Buenos Aires, retiring in 1979.*

*"I am now writing a concise manual comprising the history of the viola: its origins, construction, development, players, music, etc. However, my health and my wife's health has delayed the work.*

*"I have owned the following violas:*

*Rheinhold Geipel, Austria, 40.5 cm. (16 in.);*

*Emilio Petraglia, Buenos Aires, 1948, 42.5 cm. (16 3/4 in.); the first Tertis model made in South America;*

*\_\_\_\_\_, 1953, 41.5 cm. (16 3/8 in.);*

*\_\_\_\_\_, 1956, 40.2 cm. (15 7/8 in.);*

*Stelio Maglia, Buenos Aires, 1963, 41.5 cm. (16 3/8 in.); copy of the viola made in 1945 by William Moennig, Jr. for William Primrose;*

*Horacio Pineiro, Buenos Aires, 1968, 40 cm. (15 3/4 in.); copy of the ex-W. J. Leyds Giovanni B. Guadagnini, Turin, 1784."*

M.W.R.

**I**nformation about the viola in Argentina and other South American countries up to the end of the 19th century is very meager. The Orquesta del Teatro Colón was the most important in Argentina, having 4 violas, 10 first violins, 6 second violins, and 3 cellos. In this time period the most prominent violist was the Italian José Bonfiglioli (1851–1916) who was employed as the Principal Violist of the Orquesta del Teatro Colón. Membership in this group also included performance of chamber music.

In 1897 the Cuarteto de Buenos Aires was formed with Gerruccio Cattelani and Hector Golvani, violins; Bonfiglioli, viola; and Louis Fornio, cello. Bonfiglioli was also a member of the Cuarteto del Conservatorio Argentina, which, on the 29th of July, 1904, participated with Camille Saint-Saëns in a performance of the composer's works. He was also a member of the Cuarteto Cattelani, which in 1908 gave the first performance in Argentina of Debussy's *Quartet*, Op. 10. Bonfiglioli played a magnificent viola made by Francesco Stradivari. The fingerboard (neck) of this instrument had been restored, that is, lengthened, by the luthier, Antonio Viudes, and is now in the Museum of the Teatro Colón.

Bonfiglioli trained the first group of violists to come from the Conservatorio Santa Cecilia de Buenos Aires. He had previously trained violists at the Conservatories of Palermo and of Milano. Another teacher was Francisco Steck, a distinguished Belgian violist composer. He was appointed professor of viola in 1911 at the Conservatorio Provincial de Cordoba in Argentina. Eventually, in 1924, the Conservatorio de Buenos Aires designated Bonfiglioli its first Professor of Viola. This generated a movement that encouraged a number of fine string players wisely to major in the viola.

Others who continued the work of Bonfiglioli in Argentina were Bruno Bandini (1889–1969), originally from Italy, but a naturalized Argentine; and the Belgian Andrés Vancoillie (d. 1974), who served as the main violist during the middle of the 20th century, performing in various capacities of his art. Vancoillie presented the first recitals dedicated exclusively to the viola in Argentina. He was soloist in the principal orchestras of Buenos Aires,

performed chamber music dating from 1907 in the Cuarteto Santa Cecilia, and also gave performances with Thibaud, Piazzini, and Cattelani. Furthermore, he was violist in the Asociacion Wagneriana Cuarteto.

In 1926 he was a founding member of La Sociedad del Cuarteto, along with composer Juan J. Castro. This organization helped to develop many fine violists during the next twenty-five years. It reached out internationally for talent, and promoted some of the most artistic activities in Buenos Aires, which were held at that time in the Teatro Lírico.

The Conservatorio Nacional de Musica appointed Vancoillie their first official Professor of Viola in 1924. The same title was given to him in 1933 by the Conservatorio Municipal de Musica de Buenos Aires. Vancoillie's young artist-students constituted the foundation of the Argentine viola school, and included the first significant group of orchestral violists. At the same time a number of new orchestras were being formed, which, in turn, inspired a vast repertory of works by Argentine composers.

Andrés Vancoillie made a most genuine contribution to the viola in Argentina and throughout South America. He was soloist in many principal Argentine orchestras and was also an excellent chamber music player. He continued the inspiring work of Bandini in the Conservatorio Nacional de Musica and in other institutions. But his most dedicated role was as a soloist. He gave a large number of recitals covering all of the viola repertoire, including modern works. In 1954 he recorded Paul Hindemith's *Der Schwanendreher*, conducted by the composer. Throughout his life Vancoillie gave his support to raising artistic standards in South America.

A list of other distinguished violists from the 1930s includes Edgardo Gambuzzi and Cayetano Molo, both soloists at the Orquesta del Teatro Colón and also chamber music performers of distinction. Aquiles Romani, a student of Bandini, was especially well known as a concert artist. Hilde Heinitz de Weill is an outstanding teacher. Her students include Tomás Tichauer. She has sponsored and has participated in many chamber music groups. Manuel Aimirali (1904–1986) was a violist of note and also a composer. Francisco N. Berlingieri (d.1983) was principal violist of the Orquesta del Teatro Colón. Mario Perini was an excellent performer and composer. Lazaro Sternic was principal viola of symphony orchestras in Buenos Aires and in Caracas.

At the present time a new nucleus of violists, especially formed by the efforts of the violinist Ljerko Spiller and the violist Tomás Tichauer, has given vigorous impulse to viola performance in Argentina. Among this group of performers are Alan Kovacs, Sará Castellví, Gustavo Massun, and Marcella Magin.

Tomás Tichauer (b. 1943, in Buenos Aires) studied violin and viola with Ljerko Spiller, at the same time completing the Collegium Musicum in Buenos Aires. He studied viola in the United States with Walter Trampler

and Ernst Wallfisch, and in England with Fredrich Riddle and Cecil Aronowitz. He has performed frequently as soloist world-wide such works as *Harold in Italy* and the Bartók *Concerto*. In recitals he performs works written for him by the following South American composers:

Rodolfo Arizaga (b. 1926). *Cantatas Humanas for Viola and Contralto*, Op. 9. Recorded by Tichauer and Noemi Souza-Gualiton.

Geraldo Gandini (b. 1936 in Buenos Aires) studied with Alberto Ginastera. He is one of the most gifted of the younger generation of Argentine composers. Works dedicated to Tichauer are: *Viola Concerto* (1979) premiered by Tichauer with Franz P. Decker conducting; *Onerion for Viola and Piano* (1978), premiered in London, 1979, by Tichauer.

Pompeyo Camps (b. 1924), Argentine composer and music critic, *Rapsodia for Viola Solo*, Op. 73 (1977).

Salvador Ranieri (b. 1930 in Italy). Since 1947 lives in Argentina. Clarinetist and composer: *Cessate d'Unidere i Morti*, *Tryptic for Viola and Piano*. First performance by Marcella Magin.

Juan Carlos Zorzi (b. 1935 in Buenos Aires), *Concerto for Viola and Strings*, performed and recorded 1979 with Camereta Bariloche. Zorzi is one of the leading composers and conductors in Argentina.

Tomás Tichauer has played chamber music with Sandor Vegh, Yehudi Menuhin, Alberto Lysy, Christine Walewska, Bruno Giuranna, Salvatore Accardo, Jorg Demus, and Walter Trampler. He has appeared as soloist in all of the principal cities of Europe, South America, and North America. He is a founding member and soloist of the Camerata Bariloche, one of the most prestigious groups in South America. In England his concerts have included works for viola by Frank Bridge and the *Duos* of Mozart with violinist Peter Thomas. In France he recorded the complete works for Viola by Darius Milhaud in collaboration with the composer. In 1987 he gave the first performance in Argentina of Berlioz' *Harold in Italy for Viola and Piano*, transcribed by Franz Liszt.

Tichauer wrote, "I play a Viola made by Vladimir Pilar-Dukelska, who lives in Hradec Kralove, Czechoslovakia. Ernst Wallfisch also had one of his Violas."<sup>1</sup>

Marcella Magin (b. 1945 in Rosario, Argentina) studied violin with Ljerko Spiller and Simla Bajour, and viola with Tomás Tichauer. She was the winner of first prize in three prestigious contests: in 1971, the Concurso Nacional in Rosario; in 1973, the Concurso de la Asociacion del Profesorado Orquestal; and in 1974, the Concurso para Solistas in La Plata.

<sup>1</sup>For additional information see Tomás Tichauer, "The Viola in Argentina," *Journal of the American Viola Society*, Vol. 1, No. 1, 1985, pp. 8—13.



In 1975 she studied with Bruno Giuranna. Since 1976 she has been the Principal Violist of the Buenos Aires Filarmonica. She has performed *Harold in Italy*, *Don Quixote*, and Mozart's *Symphonie Concertante* at the Teatro Colón. Magin is also the violist in the Cuarteto Cuerdas de Buenos Aires.

### Additional Compositions For Viola by Argentine Composers

- Costa, D., *Poema for Viola and Piano*.  
 Gandini, Gerardo. *Honeyrom* 1973 *for Viola and Piano* (his earliest work for the viola); and *Concerto for Viola and Orchestra* (1980).  
 Gonzales Casellas, F., *Nocturno for Viola and Orchestra* (1984).  
 Grau, Eduardo, *Sonata for Viola Solo* (1983); and *Concertino for Viola and Orchestra* (1987).  
 Koc, Marcelo, *Concerto for Viola and Orchestra* (1987).  
 Llorca, M., *Capricho for Viola and Piano*.  
 Lopez de la Rosa, H., *Sonatina Ecumenica for Viola and Piano*, Op. 16.  
 Machado, A. J., *Sonata for Viola and Piano*.  
 de Olazabal, T., *Pastorel for Viola and Piano*.  
 Pages, Adrian, *Passacaglia for Viola and Orchestra* (1982).  
 Perini, M. (b.1911), *Tercera Serie Argentine for Viola and Piano*.  
 Piazzolla, A., *Dos Piezas (Noche-Tanguango) for Viola and Piano*.  
 Risetty, D., *Cancion de Cuna for Viola and Piano*; and "Inri" *for Viola Solo*.  
 Saenz, Pedro (b. 1915), *Dos Elegias y Epilogo for Viola and Piano*.  
 Santorsola, Guido (b.1904, of Italian origin, resided in Uruguay), *Concerto for Viola, Horn, and Orchestra*; and *Preludio and Fugue for Two Violas*.  
 Siccardi, Honorio, *Sonata for Viola Solo*.  
 Zorzi, Juan Carlos (b. 1935), *Adagio for Viola and Orchestra*.

### Argentine Luthiers

- Baldoni, Dante**, (1868–19??) emigrated to Buenos Aires in 1911, and in 1913 made violins for Jan Kubelik and F. von Vecsey. He made fine violas with Argentine wood  
**Capalbo, Giovanni**, (1865–1945) was a leading luthier in the Italian tradition. By 1908 he had acquired distinction in Buenos Aires for the high quality of his work. His violas, usually 40 cm. (15 3/4 in.), are excellent instruments.  
**Carzoglio, Luis B.**, (1874–1944) emigrated to Buenos Aires in 1898. He

made a quartet of instruments that were tested by the famous London String Quartet, which prompted a letter of strong recommendation by William Primrose.

**Gavatelli, Alcide**, was a disciple of Gaetano Antoniazzi. He has lived in Buenos Aires since 1918, and was famous as a restorer. He also made fine violas.

**Karinkanta, Daniel**, (b. 1951) a disciple of his father, Arne, makes excellent instruments, which are played by artists like Donald Weilerstein, violinist of the Cleveland Quartet, and by Uto Ughi. He also makes fine violas.

**Maglia, Stelio**, (b. 1925 in Cremona, Italy) has lived in Buenos Aires since 1960. He succeeded E. Petraglia as curator of the famous La Coleccion de Instrumentos Isaac Fernandez Blanco. This collection includes three famous violas: Francesco Stradivari (ex. Bonfigliolo), Nicolo Amati, and Giuseppi Guarneri. He has constructed many violas, including a copy of the instrument William Moennig made for William Primrose in 1945 (41.5 cm.). According to Tomás Tichauer, his instruments are well built, with a big sound, and are played by many Argentine musicians.

**Mandelli, Camilio**, (1873–1949) was a disciple of Leandro Bisiach and Romeo Antoniazzi. He resided in Buenos Aires after 1889, where he made excellent violas, usually of 40.5 cm. (15 15/16 in.).

**Militiello, Gandolfo**, came to Buenos Aires c.1900. He made violas of small dimensions with good tone quality.

**Mombelli, Giacomo**, (1886– ) was a violist and luthier. He made three violas and four viola d'amores.

**Pineiro, Horacio**, (b. 1939 in Buenos Aires) is one of the major Argentine luthiers. Since 1977 he lives in New York and works for Jacques Français, where he has repaired or restored many famous violas, e.g., the Paganini Stradivarius, and the G. B. Guadagnini (ex-Villa). He makes excellent violas in the patterns of Andreas Amati, Stradivarius, and G.B. Guadagnini.

**Rovatti, Luigi**, (1861–1931) was a disciple of Giuseppe and Enrico Rocca. He emigrated to Buenos Aires in 1885. He made almost a thousand instruments, including a hundred cellos of definite quality. His violas are 41.5 cm. (16 5/16 in.) and possess excellent sonority.

**Siccardi, Victor L.**, was a violist, composer, and luthier, a disciple of E. Petraglia. He made many violas, usually of large dimensions.

**Viret, Henri**, (b. 1903– ) a luthier in Buenos Aires, was a maker of fine instruments. He had also a famous collection of antique string instruments.

## CHAPTER XIII

# MAURICE VIEUX, THE FATHER OF THE MODERN FRENCH VIOLA SCHOOL AND LES AMIS DE L'ALTO

by  
Albert Azancot, of Paris, France;  
Robert Howes, of Cincinnati, Ohio;  
and  
Maurice W. Riley

*The joint authorship of this Chapter, which supersedes the material on this subject in Volume I of THE HISTORY OF THE VIOLA, is the result of a collaboration brought about by the frequent exchange of letters over a four year period of time, and a friendship that had its impetus from personal visits and frequent conversations that took place during and following the Second Maurice Vieux International Concours de l'Alto held in Lille, France, in 1986. The author of this book was a member of the Jury at the Concours. Albert Azancot, a member of Les Amis de l'Alto, was one of the dedicated workers who helped to make the Concours such a resounding success.*

ALBERT AZANCOT, born 1914 in Tangier, Morocco, studied the violin from age 7; and then in 1934 transferred to the Viola, studying with Albert Coriat in l'École Jesus Etcheverry Musique. Thereafter his interest and professional life turned to the business of selling insurance, which limited his musical activities to playing in orchestras and in chamber music groups as an amateur. After his retirement from business, he has returned to his first love, the Viola, and has given much time and help to l'Associacion Les Amis de l'Alto. In this organization he is the Adjutant Secretary, and assistant to Paul Hadjaje, and a collaborator in the preparation and publication of the Bulletin de Les Amis de l'Alto. He also assists in many ways with the planning and implementation of the Maurice Vieux International Concours de l'Alto.

Up-to-date biographies of many of the French violists included in this book were furnished by Azancot. He furnished the photograph and much of the material related to Maurice Vieux. He plans to translate The History of the Viola into French as soon as Volume II is published.

Information regarding the American violist Valter Poole's study with Vieux and the list of compositions dedicated to Vieux was furnished by Robert Howes, violist in the Cincinnati, Ohio, Symphony Orchestra. Howes has done extensive research and is publishing an annotated bibliography about his investigations entitled, Original Works for One Viola from the Romantic Period, c.1825–1905.

M.W.R.

**M**aurice Vieux (1884–1957), the founder of the Modern French Viola School, was born in Valenciennes, Northern France. He was the son of a



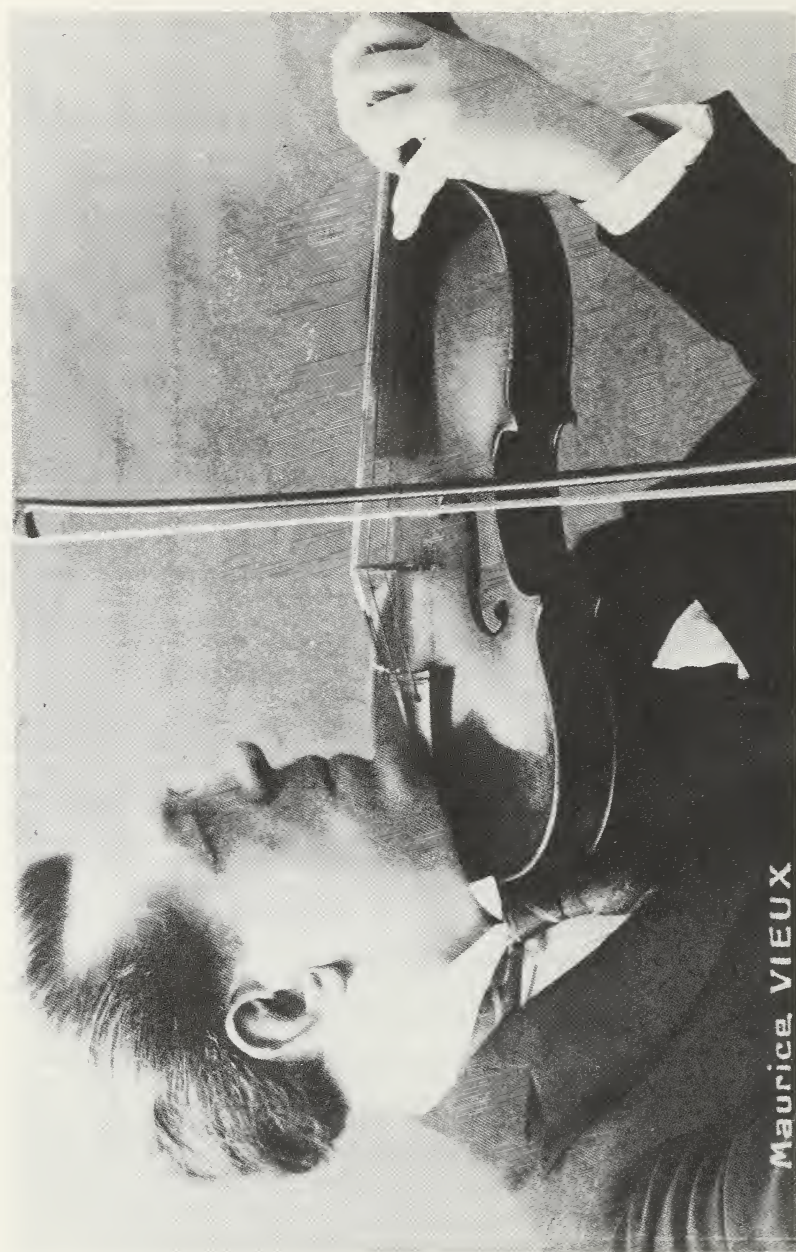


Plate 71. Maurice Vieux (1884–1957). Photograph furnished by Albert Azancot, of Paris, France.



railroad employee, who was also a violinist and a poet. Vieux demonstrated a superior talent for music at a very early age, and was eventually sent to study with Théophile Laforge at the Paris Conservatoire, where he won first prize in viola in 1902. He then joined the Paris Opera Orchestra and became Principal Violist in 1908. Meanwhile, he was also teaching at the Conservatoire, and when Laforge died in 1918, Vieux succeeded him as head of the viola department.

As head of the viola department at the Conservatoire, Vieux exerted a continuing influence for a high standard of viola performance. His success as a teacher and his demand for excellence resulted in Vieux' students winning 103 first prizes in viola at the Conservatoire. He honored twenty who studied with him before 1928, when he published *Vingt Études pour Alto* (A. Leduc), with each Étude dedicated to one of his former students: Jean Gay, Etienne Ginot, André Jouvensal, Jacques Desestre, Denise Thoret, Pierre Pasquier, Robert Boulay, François Broos, Louis Artiers, Crunelle-Martinet, Louis Chacaton, Alice Goninet, Jean Lefebvre, Albert Bernard, Jean Cauhappe, Rene Cezard, Suzanne Robin, Marcel Quattrochi, Emile Amette, and Alice Merkel.

Vieux required his students to study and master the viola parts in orchestral literature in their preparation for a professional career. In 1928 he published *Dix Études pour Alto sur des traits d'Orchestre* (A. Leduc), a work which contained Vieux' bowings and fingerings for excerpts of difficult passages from compositions by Beethoven, Mozart, Berlioz, Mendelssohn, von Weber, Rossini, Wagner, and Smetana. This is an invaluable work for both the viola teacher and the viola student.

Vieux also composed a set of six works for viola and piano, entitled, *Études de Concert* (Max Eschig, Paris, 1932). Five of the six Etudes were dedicated to former students at the Conservatoire:

- 1st *Étude* to Mademoiselle Madeline Martinet, 1st Prize 1930;
- 3rd *Étude* to Gaston Desplam, 1st Prize 1927, Member Concerts Colonne;
- 4th *Étude* to Raymond Belinkoff, 1st Prize 1927;
- 5th *Étude* to Mademoiselle Giselle Deforge, 1st Prize 1929, Principal Viola Concerts Poulet;
- 6th *Étude* to Marcel Laffont, 1st Prize 1930.

The 2nd *Étude* was dedicated "à mon élève Valter Poole de la Symphonie Orchestre de Detroit" (see Ex. 14). Pool later became Associate Conductor of the Detroit Symphony. He studied with Vieux during summers in the 1920's. Robert Howes, violist in the Cincinnati Symphony, studied with Poole in 1970–71. Poole was very proud of his association with

Maurice Vieux, and described this experience to Robert Howes (quoted from Howes' letter to the author dated, March 3, 1987):

"Poole would remain in Paris during the summer holidays to continue his studies with Vieux. Poole had to take a train into the country and then walk to Vieux's country home. Vieux liked to go fishing early in the morning, and Poole's lesson would start when Vieux returned. Poole would play as best he could what he had prepared for the Master, but after a while Vieux stopped Poole with a kindly smile. 'Here, let me show you how that goes . . .', and he got out *his viola*. Without the benefit of warming up and still being 'cold from fishing,' he proceeded to play the same passage with the utmost facility and musical charm, making Poole feel like a complete idiot. As he trudged back to the train station, Poole would grit his teeth and say, 'I'm going to show that old man!' Evidently, Poole did just that, for Vieux wrote Poole a special cadenza for the *B minor Handel Concerto*, an honor bestowed on only his best students. . . Evidently, Vieux was a great and inspiring teacher and performer, for Poole continued to speak frequently and reverently of him almost fifty years later."

Among the many outstanding students who studied with Vieux after 1928 were Marie Thérèse Chailley, Serge Collot, M. Foucheux-Lemoine, Paul Hadjaje, Colette Lequien-Potet, and Léon Pascal.

In a brief article written in 1928, Vieux emphasized the need for violists of the twentieth century to develop a level of technique equal to that required for contemporary violinists.<sup>1</sup>

Vieux performed chamber music with such great artists as Eugène Ysaÿe, Pablo Casals, and Jacques Thibault. However, he refused numerous opportunities to go on tour, preferring to work with his students.

Vieux was a frequent soloist in the Société des Concerts du Conservatoire, and took part in the most important chamber music performances. As a soloist he introduced viola compositions of contemporary French composers, and all of the viola solo literature composed and dedicated to him by the Belgian composer, Joseph Jongen (1873–1953).

Works dedicated to Maurice Vieux for the Viola and orchestra are:

Joseph Jongen, *Suite pour Orchestre et Alto Principal*, Op. 48, Henry Lemoine, 1928.

Max Bruch, *Romance in F*, Op. 86, Schott, 1911; Eschig, 1974.

Works for Viola and piano dedicated to Vieux are:

Armand Bournonville, *Appassionata in c minor*, Costa, 1929.

Eugène Cools, *Andante Serio*, Op. 96, Eschig, 1929.

Phillipe Gaubert, *Ballade*, Eschig, 1938.

<sup>1</sup>Maurice Vieux, "Consideration sur la technique de l'Alto," *Courrier Musical et Theatrical*, XXX, No. 7 (1928), p. 216.

Ex. 14. Title Page and excerpt from *Six Études de Concert pour Alto et Piano*, by Maurice Vieux, "Reproduced with the Permission of the Editions Max Eschig, Paris, propriétaires de l'oeuvre pour le monde entier," 1932.

# Six Etudes de Concert

POUR

ALTO ET PIANO

PAR

## Maurice VIEUX

Alto solo au Théâtre National de l'Opéra  
Professeur au Conservatoire

1 <sup>re</sup>	ETUDE	<i>en ut majeur</i>	. . . .	net frs.	10.00
2 <sup>me</sup>	—	<i>en si mineur</i>	. . . .		10.00
3 <sup>me</sup>	—	<i>en sol majeur</i>	. . . .		10.00
4 <sup>me</sup>	—	<i>en fa mineur</i>	. . . .		10.00
5 <sup>me</sup>	—	<i>en ut dièze mineur</i>	. .		12.50
6 <sup>me</sup>	—	<i>en fa dièze mineur</i>	. .		10.00



MAYENCE B. Schott's Söhne

LONDRES Schott & Co., Ltd.

NEW-YORK Associated Music Publishers Inc.

## Ex. 14. Continued.

à mon élève Valler POOLE,  
de la Symphonie Orchestra de Détroit.

1

2<sup>me</sup> ÉTUDE DE CONCERT

pour Alto et Piano

MAURICE VIEUX

Moderato

ALTO

Moderato  $\text{♩} = 56$

PIANO

rit.

rit.

Tempo 1<sup>o</sup>

Tempo 1<sup>o</sup>





Plate 72. Serge Collot, Co-President of Les Amis de l'Alto, Professor of Viola at Conservatoire de National, Paris, France.

Gabriel Grovlez, *Romanze, Scherzo, et Finale*, Heugel, 1932.

Reynald Hahn, *Siloloque et Forlane*, Eschig, 1937.

Joseph Jongen, *Allegro Appassionato*, Op. 79, Leduc, 1925; and  
*Introduction et Danse*, Op. 102, Eschig, 1935.

Rene Jullien, *Lied*, Op. 36, Essig, 1938.

Jules Magellan, *Nocturne et Rondeau*, Costallat, 1935.

Paul Rougnon, *Fantasie Caprice*, LeDuc, 1922.

Georges Sporck, *Allegro de Concert*, Eschig, 1933.

### Les Amis de l'Alto

Les Amis de l'Alto was founded in 1979 by a group of viola performers and viola professors from the principal French Conservatoires and Schools of Music, through the initiative of Paul Hadjaje. The founding members were:

Colette Lequin-Potet and Serge Collot, Professors at the Conservatoire National Supérieur de Musique de Paris,

Paul Hadjaje, Professor at Conservatoire Normal Regionale de Versailles,

Marc Carles, Director of L'École Municipale de Musique de Castres,

Louis Daverède, Professor at Conservatoire Nationale de Musique de Tarbes.



Plate 73. Paul Hadjaje, Albert Azancot, and Serge Collot at an Exhibit of Les Amis de l'Alto, Lille, France, 1986.

The objectives of the organization are:

- (1) To bind together the bonds of friendship between performers, teachers, and those interested in the Viola as an instrument, including composers, arrangers, luthiers, students, and amateurs.
- (2) To organize pedagogical seminars (colloques), conferences, publication of journals, and national and international competitions.
- (3) To influence and commission composers to write works for the viola. To encourage publishers to publish them.
- (4) To encourage luthiers and archetiers to make violas and viola bows; and to develop new models suitable for youngsters, as well as for adults.
- (5) To recruit young students and their parents, as well as older students and amateurs.

Les Amis de l'Alto now, in 1990, has over five hundred members throughout France. The organization has promoted seven *Colloques* (Seminars), including one in Russia in January 2–9, 1984, with leading artist-teachers in that country. It has organized and administered three International Maurice Vieux Competitions for Violists (1983, 1986, 1989), and has sponsored five contests and exhibits for violas and bows from the most outstanding French makers. Twice each year it publishes an illustrated journal entitled, *Les Amis de l'Alto*, which contains articles about violists, con-

certs, new music for viola, musicology, pedagogy, and news about contests for students in the French conservatories

Les Amis de l'Alto is now a chapter of the Internationale Viola Gesellschaft, and has adopted the name Association International des Altistes et Amis de l'Alto.

In 1988 Mme. Colette Lequien-Potet retired from her position as Co-President with Professor Serge Collot, and has been replaced by Professor Paul Hadjaje. In 1989 Professor Collot, in recognition of a lifetime dedicated to the viola, was named by the Director of Music of the Ministry of Culture of the French government to the grade of *Chevalier in the Legion of Honor*.

### Le Concours International de l'Alto Maurice Vieux, Paris

To honor their great Vieux, Les Amis de l'Alto sponsored *Le 1<sup>er</sup> Concours Maurice Vieux*, March 15–20, 1983, in Paris. The winners were:

- 1st Prize—Tabea Zimmermann, West Germany
- 2nd Prize—Marius Nichiteanu, Romania
- 3rd Prize—Pascal Cocherli, France
- 4th Prize—Pascal Robault, France.

### Le 2<sup>ème</sup> Concours, Lille

The resultant success of the first Maurice Vieux Concours prompted Les Amis de l'Alto to promote the *2<sup>ème</sup> Concours International d'Alto Maurice Vieux*, September 2–7, 1986, in Lille, France. The Viola Competition was held in the beautiful Lille Opera House. Sixteen contestants from Austria, Finland, France, Japan, Norway, Romania, Venezuela, and West Germany entered the competition.

- 1st Prize—Lars Anders Tomter, Norway,
- 2nd Prize—Teodor Coman, Romania, and Francois Schmitt, France,
- 3rd Prize—Sabine Toutain, France.

The latter also won the special prize sponsored by the Conservatoire National de Lille for the best performance of *Étude No. 18* from Vieux' *Vingt Études pour Alto*.

On the first day of the Concours, more than thirty violas and forty viola bows were placed on exhibit at the Hotel Scrive (City Hall). This section of the *Maurice Vieux International Concours* was sponsored by the *Association des Luthiers et Archetiers pour le Développement de la Facture Instrumental*. On the fourth day, all of the violas were played by Serge Collot and Claude Ducrocq, Professors of Viola in the Conservatories of Paris and Strasbourg, respectively, before a jury that judged the instruments for tone quality. The



jury was composed of Anne-Genevieve Auvray, a string teacher in the elementary schools of Tourcoing; Marie-Thérèse Chailley, Professor of Viola at the Paris Conservatoire; Philippe Lefevre, Director of the Lille Conservatoire; Michele Moulin, Professor of Viola at the Lille Conservatoire; Maurice W. Riley, from the United States; and Pierre Host, of the French Ministry of Culture, who served as chairman of the jury.

The seven instruments receiving the highest scores from the judges were made by (listed here alphabetically): Frédéric Becker of Montpellier; Bruno Bourhis of Nantes; Frédérick Chaudiere of Montpellier; Regis Hautin of Lille; Christoph Landon, who has shops in Vulaines/Seine, France and in New York City; Jean Jacques Pages of Mirecourt; and Hugnes Paumier of Paris. One of these violas would be chosen later by the winner of the performance competition to keep as one of his awards.

The performance competition consisted of three rounds. In the first round the violists were required to play the 1st, 3rd, and 4th movements of the *Viola Concerto, No. 1*, by Darius Milhaud, and the viola version of J. S. Bach's *Fifth Suite for Violoncello* (BWV 1011).

Eleven contestants were selected by the judges to compete in the second round. They were required to perform *Episode No. 6* for unaccompanied viola, by Betsy Jolas; one of the two Brahms *Sonatas for Viola and Piano*, Op. 120; and a selection of the contestant's choice of five- to ten-minutes duration.

Six of the preceding contestants were selected by the jury for the final round. Each violist performed three required compositions: *Lachrymae, Reflections on a Song by Dowland*, Op. 48, by Benjamin Britten; *Suite of Dances* by Pierre Max Dubois; and the 18th *Étude* from Vieux' *Vingt Études pour Alto*.

The accompaniment for works of the final round was provided by the Orchestre de Chambre de Lille, conducted by Patrick Fournillier, with particular sensitivity, and adjusting admirably to the style of each performer.

Members of the jury for the 2<sup>ème</sup> *Maurice Vieux International Concours* were Betsy Jolas, French composer and chairman of the Jury; and Conservatoire Professors and performers of viola: Emile Cantor, Düsseldorf; Claude Ducrocq, Strasbourg; Paul Hadjaje, Versailles; Georges Longrée, Brussels; Erwin Schiffer, Amsterdam and Brussels; and Dr. Maurice W. Riley, U.S.A.

The Concours was sponsored by the City of Lille and the *Association International des Altistes et Amis de l'Alto*. Serge Collot, Professor of Viola at the Paris Conservatoire, and co-president of this organization, was in charge of the programming and the staging of the Concours. Paul Hadjaje, secretary of the organization, was responsible for the selection of the jury and the administration of the Concours. Assisting Professors Collot and Hadjaje was Albert Azancot, a dedicated amateur violist, whose help in





Plate 74. Jury of Maurice Vieux Performance Concours 1986 (left to right): Erwin Schniffer, Georges Longree, Betsy Jolas, Paul Hadjaje, Claude Ducrocq, Maurice Riley, and Emile Cantor.

solving problems and attention to details contributed greatly to making the Concours run smoothly. Local arrangements for the host City of Lille and its Mayor were administered by Philippe Lefebvre, Director of the Conservatoire National de Lille, and by Pierre Host, Secrétaire-General of the Ministry of Culture for the Region Nord/Pas-de-Calais, France.

Lars Anders Tomter, the winner of first prize in the performance competition, enjoyed the privilege of choosing for his own any viola from the Viola-makers Concours. He selected the instrument made by Christophe Landon. Winners of second and third prizes were awarded bows of their choice. Tomter was also awarded concert performances with l'Orchestre National de Lille, conducted by Jean-Claude Casadesus; a recital performance at the Conservatoire de Lille; a recital in Paris; and a performance with l'Orchestre de Chambre de Lille, conducted by Patrick Fournillier.

The violists who won prizes demonstrated a very high standard of artistry and contributed to making the 2<sup>eme</sup> *Concours International d'Alto Maurice Vieux* a worthy tribute to the great French violist and viola teacher for whom it was named, as well as to present day French violists and young violists world-wide.



Plate 75. Winners of Maurice Vieux Performance Concours, 1986 (left to right): Sabine Toutain, 3rd prize; François Schmitt and Teodor Coman, tied for 2nd prize; Lars Anders Tomter, 1st prize.

In addition to the Concours for violists and the Concours for luthiers, two events were of particular interest and importance. One was a superb recital presented by Bruno Pasquier, violist, and Brigitte Vendome, pianist. Their featured composition was Brahms's *Sonata for Viola and Piano in F Minor*, Op. 120, No. 1. Pasquier, the son of Pierre Pasquier, one of Maurice Vieux' gifted students, is a fine artist in his own right. He is presently the Principal Violist in the French Orchestre National. He owns and plays an authentic Maggini viola

The second event of note was an exhibit in a Lille music store of violas for small children made by Philippe Raynaud of Montrouge, in the three-quarter, half, and quarter sizes. The tone quality and the workmanship of these reasonably priced small violas far surpassed the factory-made Suzuki instruments generally used in America. Since good small violas are always in demand, American luthiers might consider making instruments of comparable quality as a means of supplementing their income.



Plate 76. Marie-Thérèse Chailley, Professor of Viola, Conservatoire National, Paris, France; and Bruno Pasquier, Recital Soloist, Lille, France, 1986.

**Le 3<sup>eme</sup> Concours International de l'Alto Maurice Vieux, Orléans,  
March 7—12, 1989  
as reported by Albert Azancot**

The young violists competing in the *Concours* performed for a jury composed of:

Claude-Henry Joubert, France, President

Yuri Bashmet, U.S.S.R.

Marc Carles, France

Thomas A. Guilissen, Belgium

Ulrich Koch, West Germany

Bruno Pasquier, France

Tabea Zimmermann, West Germany (She won First Prize in the Maurice Vieux Concours in 1983.)

Sixty-two contestants registered for the competition, including 9 from France; 9, West Germany; 7, U.S.A.; 2, China; 2, Belgium; 3, Poland; 6, Japan; 4, Holland; 2, Yugoslavia; 2, Switzerland; 2 Canada; 2, Italy; and one each from East Germany, England, Korea, U.S.S.R., Finland, Israel,



Norway, Roumania, Australia, Portugal, Hungary, and South Africa. Twenty of these violists were unable to attend for various reasons.

The first level of elimination required performance of both the Hindemith *Sonata for Viola Alone*, Op. 25, No. 1, and the Hoffmeister *Étude*, No. 1. Sixteen contestants remained in competition. Of these 5 were from West Germany; 3, Japan; 1, Korea; 2, France; 1, Belgium; 1, U.S.S.R.; 1, Israel; and 2, Canada (which included Eric Soucy, who had won third prize in the 1988 Tertis Competition).

The second stage required performance of the Enesco *Concertstück*, one of two works chosen by the contestant, and *Étude #15* from the 20 *Études* by Maurice Vieux.

Five contestants were admitted to the final round, in which the required pieces were:

Karl Stamitz' *Concerto in D Major*, and

Claude-Henri Joubert's *Concerto*, which was written for this competition.

The finalists were accompanied by *l'Orchestre de la Société des Concerts Conservatoire d'Orléans*, directed by its leader, Pierre-Alain Biget.

The final awards were:

1st Prize—André Gridtchouk, U.S.S.R, received 5,000 francs donated by the Regional Bank of the West, and a viola of his choice, offered by the Ministry of Culture Department of Music (which he did not accept).

2nd Prize—Tomoko Ariu, Japan, received 2,500 francs, donated by the S.P.E.D.I.D.A.M., and a bow, offered by the Directory of Music

3rd Prize—Pierre Lenert, France, received 1,500 francs, donated by Master-Luthier Jean Bauer; a bow, the special prize of Les Amis de l'Alto; and a prize equal to a bow given by Mr. Husson.

Other prizes were awarded to:

Gilad Karni, Israel, received 5,000 francs donated by S.P.E.D.I.D.A.M. for the best interpretation of the Joubert *Concerto*.

Diederik Suys, Belgium, received the special prize of 2,500 francs given by Les Amis de l'Alto.

### THE CONTEST FOR LUTHIERS (TONE QUALITY)

As in the other Concours, there was a competition for luthiers. Twenty-one luthiers entered their instruments. Seven bow-makers exhibited their bows; however, there was no contest for bows.



The Jury was composed of M. Claude-Henri Joubert, President, Mme. Janine Marie-Louise Beaujouan, M. René Quenoil, M. Christos Michalakos, M. Antony Marschutz, M. Miteran, and Mme. Dupuy

The Jury selected seven violas, which were made by (alphabetical order): Jacques Bauer (Angers), Bruno Bourhis (Nantes), Frederic-Hugues Chaudiere (Montpellier), Regis Hautin (Lille), Hugues Paumier (Paris), Patrick Robin (Angers), and Christian Sergent (Tours).

The Third Maurice Vieux International Competition for Viola was a tremendous success. The technical performance and musicianship of the violists displayed artistry of a very high level. The concert hall was filled to capacity for each performance, which was indicative of the interest in and support of Les Amis de l'Alto by the citizens of the city of Orléans.

*Les Association International des Altistes et Amis de l'Alto* has done much to promote high standards of artistry in viola performance in France, and the *Maurice Vieux International Concours* have exerted a similar influence worldwide. The French gave the Internationale Viola Gesellschaft more international influence, when the *Les Amis de l'Alto* was host to the XVIII International Viola Congress in Lille, May 30-June 4, 1990.

CHAPTER XIV

UNPUBLISHED AND OUT-OF-PRINT  
ITALIAN VIOLA MUSIC OF  
GIUSEPPE SARTI (1729–1802) AND  
FERDINANDO GIORGETTI  
(1796–1867)

Contributed by Franco Sciannameo  
of Ann Arbor, Michigan

*Franco Sciannameo, the author of this Chapter, was born in 1942 in Maglie (Lecce), Italy. His early music training was at the St. Cecilia Conservatory in Rome, where he graduated, having studied with Lilia d'Albore and Arrigo Pelliccia. He subsequently played violin and viola with the following groups: I Solisti di Roma; the Orchestra da Camera "Accademia Musicale Napoletana;" the Quartetto di Nuova Musica, the Orchestra dell'Accademia Nazionale "Santa Cecilia;" and the RCA Symphony Orchestra of Rome. These groups performed and recorded extensively throughout Europe, the United States, the Soviet Union, and South Africa.*

*Sciannameo came to the United States in 1968 to join the Hartford (Connecticut) Symphony and to teach violin, viola, and chamber music in the Hartford Conservatory. At the same time (1968–78) he did graduate work in musicology at the University of Hartford. In 1978 he joined the Texas Little Symphony of Fort Worth. In 1981 he became a member of the Ohio Chamber Orchestra in Cleveland.*

*As an editor, Sciannameo has been active with many publications of string pedagogy and repertoire. In 1977 he became Director and Editor for Rarities for Strings Publications of Bristol, Connecticut. In 1983 he was appointed Editorial Coordinator for the Continental Publishing Company of Ann Arbor, Michigan. In 1986 he created L.F.S. Publications, Inc., which publishes The Violexchange, a quarterly magazine devoted to string players and string music; and he has published also The Ultimate Violin Audition Book by William de Pasquale of the Philadelphia Orchestra. He is now on the faculty of Carnegie Mellon University in Pittsburgh, Pennsylvania.*

*Throughout his career as performer, teacher, and editor of publications, Sciannameo has remained a research scholar. He gave a lecture "Unpublished Italian Viola Music" at The XVI International Viola Congress at Kassel, West Germany in 1988, which furnishes the basis of this chapter*

*In The Violexchange, Vol. 3, No. 1 (1988), is an article by Sciannameo about Ferdinando Giorgetti (1796–1867) which includes one of his compositions: Gran Solo per L'Alto-Viola in Scena drammatica with piano accompaniment. This is one of the works discussed in the following Chapter.*

M.W.R.

About 25 years ago, when the International Viola Society was being conceived, the field of Italian viola music was mostly a virgin territory, full of surprises. The author of this Chapter, along with Luigi Alberto Bianchi, while still students at the Santa Cecilia Conservatory in Rome, began to rediscover the music of Alessandro Rolla, his school, and many viola compositions of that period. It was a significant moment when, after having edited and played Rolla's viola *Concerto in E Flat*, they presented Professor Renzo Sabatini with a manuscript copy of the score. He was surprised indeed at the quality of Rolla's music and gave much needed words of encouragement. Subsequently, Professor Sabatini sent a photocopy of this work to Professor Borissowsky in Moscow. Nowadays, it is certainly a fact that searching for valid unpublished viola works of the 19th Century is a difficult task. Nevertheless, while browsing through notes collected over the years, the author found information on two virtually unknown works by Giuseppe Sarti and Ferdinando Giorgetti.

Giuseppe Sarti was born in Faenza, Italy in 1729, and died in Berlin in 1802. He was one of the many nomadic Italian musicians who were active wherever there was music. Sarti's career as an opera composer brought him to Venice, Copenhagen, Milan, and finally to St. Petersburg, where he was court composer for Catherine II until 1787. Then, in 1793, he became director of the new conservatory in St. Petersburg. Sarti died while on his way back to Italy. During his lifetime he made a thorough study of acoustics and laws of pitch; he introduced 436 vibrations as the normal A and invented a device for counting vibrations of over-tones. For this he was made an honorary member of the St. Petersburg Academy of Science. Sarti wrote charming opera music, but its popularity proved ephemeral. Interestingly, however, Mozart wrote variations on an air from Sarti's opera, *I Due Litiganti*.

This is the story of Giuseppe Sarti as stated in any music dictionary. But how can Sarti be of interest to violists? There might be a reason. In 1791, Giovanni Battista Viotti organized a majestic performance in Paris of a celebrated work by Giuseppe Sarti. The composition, *Miserere a Quattro Voci, Violoncello e Tre Viole* was performed by two famous vocal soloists and a chorus of fifty voices sustained by 26 violas, 14 cellos, and 8 double-basses.

The work is comprised of 12 sections which include solo arias, duets, and choral fugues, the usual structure of a *Miserere*. One aria is scored for soprano and solo viola, with accompaniment of three violas, cello, and bass. The aria is a bravura piece reminiscent of Mozart's "Alleluia" from *Exultate Jubilate*. The solo viola is written mostly in the upper register in thirds with the voice. At the Paris performance, Guititta Baletti delivered the aria with the famous Pierre Rode as solo violist. One wonders who the other 25 violists were!

(It is interesting to note that Napoleon at this time seems to have been partial to the sound of the viola in preference to the high sounds of the violin.)

The manuscript score is preserved at the Library of the Santa Cecilia Conservatory in Rome. It is clearly written and could be performed with little editing. Perhaps one of our future viola congresses could be the occasion for staging a revival of this unusual composition. All those interested can request a microfilm copy from the conservatory library in Rome.

Ferdinando Giorgetti's work is much different in scope from Sarti's. Giorgetti's pedagogical treatise, published twice, first in 1854 and then in 1923, remains little known, although it is mentioned several times in various books on the viola. In fact, Giorgetti truly became a 19th Century apostle of the viola.

The title of Giorgetti's work is *Metodo per Esercitarsi a Ben Suonare l'alto Viola*, which may be freely translated as *Method for Learning How to Play the Viola Well*. Giorgetti's Method, as one might judge from the title, is not just an instruction manual. It is a plea, and invitation to talented violinists, with stress on the word, *talented*, to take up the viola. Giorgetti's work provides a fairly accurate description of what was expected from a violist of the period, technically, and most important, psychologically. He dedicated pages to the philosophy of the instrument while interpolating a variety of interesting notions.

Before getting to the core of this matter, however, an outline of the musical, social, and political situation in Giorgetti's Italy (1840–1860) should be noted. This digression will aid to a more complete understanding of his method's purpose.

Between 1840–1860, Italy was still politically dominated by foreign powers which constantly shifted control over cities and people, sometimes for the better, often for the worse. Italians were united only by ideologies. It took much bloodshed and many years of suffering to finally emerge with a politically unified country. Aside from their patriotic goals, Italians were united by their love for the opera house. Certainly opera librettos were censored, names of protagonists and places of action were changed by *ad hoc* police regulations. However, the Italians were tolerant because they could secretly feel the spirit of the *Risorgimento* in the operas of Bellini, Donizetti, Rossini, and, above all, Giuseppe Verdi. Thus, Italy itself became a gigantic stage, synonymous with opera.

With such a picture in mind, it seems only natural that musical life in Italy concentrated around the theater. The great music conservatories prospered under that umbrella. For instance, in Milan's conservatory, active since 1808, Alessandro Rolla, then conductor and leader of the La Scala Theater Orchestra, was unanimously appointed professor of violin and viola.



Rolla's impact was of paramount importance for the technical and expressive development of the viola.

In the Venice and Naples conservatories the situation was a little different. They were both much more involved in training musicians who could quickly produce many operas to accommodate the demand of countless visitors; tourism was then, as now, a primary source of revenue. Very little time was left for composing instrumental music, certainly none for the viola.

In a country as politically divided as Italy, passports were needed to travel from one region to another, from one theater to another. Jealousy and paranoia were rampant among rulers whose heads were constantly at risk of rolling off their necks. Musicians, although generally welcomed, were regarded as suspicious intruders or troublemakers—and sometimes perhaps they were. Needless to say, cultural exchanges were basically nonexistent.

What was happening in Milan with Alessandro Rolla, Eugenio Cavallini, and their viola school was barely echoed in other parts of the country, so much so that even in cosmopolitan Florence there is no evident proof that Ferdinando Giorgetti was aware of the Milanese viola school. One reason for his lack of awareness might have been Giorgetti's sedentary activity, or simply, perhaps, a general skepticism for things happening in Lombardy, a "foreign" land.

Besides all this, it is important to look more closely at Ferdinando Giorgetti himself, and how he came to write his viola method. Born in Florence in 1796, Giorgetti lived there until his death in 1867. A pupil of Gian Francesco Giuliani (who studied with Pietro Nardini, the master violinist so highly praised by Leopold Mozart), Giorgetti became the heir of the refined Nardini school of string playing which culminated with Luigi Boccherini. It should be noted that Pietro Nardini, Filippo Manfredi, Giovanni Cambini, and Luigi Boccherini formed the first known professional string quartet in the history of this instrumental combination.

Giorgetti's performing career was cut short by a nervous ailment which relegated him to a wheelchair. Unable to travel, he took up composition, teaching, and promoting and performing chamber music. As a composer he gained recognition with his seven string quartets and three string sextets. These chamber works alone should have assured Giorgetti a better place in music history. The quartets and sextets were dedicated by the composer to his personal friends and admirers such as Spohr, Fétis, Rossini, and Franz Liszt, who often visited Florence and performed chamber music with him.

Florence in Giorgetti's time was an unusually active, cosmopolitan cultural center. Particularly important were the activities promoted by the various "Accademie" centers of study bearing allegorical names taken after their meeting places. The most important ones were the *Accademia Colombaria*, *Accademia dei Georgofili*, *Accademia della Crusca*, and *Accademia di*

Belle Arti. Mostly dedicated to the study of language and other literary matters, the Accademia reached high standards. *The Accademia di Belle Arti* (Academy of Fine Arts) was also concerned with musical studies. In fact, in 1849, it sponsored the creation of the *Istituto Musicale*, which in turn became the present Conservatory of Music.

Musical life in Florence was amply chronicled in the city's newspapers; however, serious musical matters were discussed in two specialized periodicals, *L'Armonia*, founded in 1856, and *Il Boccherini*, still published as late as 1882. *L'Armonia* was a rather progressive journal designed to harmonize (hence its name) old and new musical philosophies without getting involved in verbose debates and endless polemics. Especially important was *L'Armonia's*, endorsement of Richard Wagner's musical and literary works. Wagner's *Oper und Drama* was, in fact, widely discussed and analyzed with the help of written commentaries provided by the author himself.

The editor of *L'Armonia*, Abramo Basevi (1818–1885) was a medical doctor and a musicologist of singular talent. Basevi authored several important essays on various musical topics. His wealth and cultural interests led him to accumulate a significant collection of rare prints, manuscripts, and musical works of the 16th and 17th centuries. Ultimately, Dr. Basevi donated his collection to the *Istituto Musicale*. Today this magnificent collection forms the *Fondo Basevi*, preserved at the Library of the *Conservatorio Cherubini* in Florence.

An extension of the *Istituto Musicale* was the *Accademia Cherubini*, named after another illustrious Florentine, Luigi Cherubini. Members of this new institution were celebrities such as Verdi, Rossini, Wagner, Liszt, Thomas, Vieuxtemps, Sivori, Bottesini, Bazzini, von Bulow, Coussmaker, Gevaert, and many more. At the end of each year, the *Accademia Cherubini* published a volume containing minutes of all the meetings and papers presented and read during the year. Some of these memoirs dealt with futuristic issues, which, once again, attests to the high degree of musical curiosity present in Florence at that time. For example, in 1869, a certain Melchiorre Balbi presented three papers on a topic proposed by the *Accademia's* president. Mr. Balbi's task had been "to investigate the possibilities and practical application of inventing a new harmonic system based on the 12 tones of the chromatic scale." Mr. Balbi's investigation has not been evaluated in modern times. It might be interesting to learn to what extent he anticipated Arnold Schoenberg's "Twelve Tone System."

In such a vivacious cultural climate, chamber music and string quartet playing in particular were very fashionable in Florence. As a matter of fact, the city became the home base of the famous Florentine Quartet, founded and led by the great German violinist Jean von Becker. Becker's presence in Florence added an extra international touch to the chamber music scene in the city. Among the amateurs, string quartet playing became a ritual

experience in which violinists and cellists took turns in leading the various formations. However, one problem seemed to have disturbed those otherwise happy occasions: the viola player—or rather the lack of one.

Ferdinando Giorgetti grew particularly sensitive to this problem which, for him, gradually became a cause of considerable artistic frustration. The artist was actually being deprived of his weekly string quartet performing. To remedy the situation, in 1854, Giorgetti published the work he had begun when the viola crisis first came to light. His *Metodo* was designed to convince proficient violinists to learn to play the viola well in order to meet the requirements of chamber music playing. Giorgetti is very specific in his plea. In his foreword to his *Method* he stated:

The viola, this instrument so homogeneous, so interesting, and so indispensable for obtaining a perfect musical ensemble, has been neglected for a long time, at least here in Italy. I very often encountered difficulties during my weekly quartet rehearsals, as I could not find any among my students who could conveniently manage to play the viola part. Therefore, I set myself to the task of converting to the viola those students whose character and aptitude lack somehow the necessary energy and vivaciousness to become violinists of some distinction. This is not to say that the viola, in order to be well played does not require exquisite musical taste and a certain performing dynamism. Since the nature of the instrument is much mellower and quieter than the violin and it is almost always designated to play intermediary roles, it therefore needs a performer gifted with uncommon intelligence and emotional balance rather than energy and aggressiveness. The present work, entitled "*Method for Learning How to Play the Viola Well*," implies that the interested student, besides having a perfect knowledge of musical theory, is a good violinist. This Method will particularly deal with the character and tonal idiosyncrasies of the viola. The results of following this program of study should enable the player to become a good violist and perform the most difficult ensemble and solo works. . . .

Giorgetti's Method is organized into three parts:

### Part One

This section contains general notions on the viola, clef, tonal range, left hand position, bow holding and general bow technique, scales in seven positions, intervals, chromatic scales, ornaments, and general posture. Thus far, Giorgetti's pedagogical concepts do not seem to be particularly innovative. However, here and there is interesting information on some aspects of viola playing of the period. For instance, in regard to tonal range, Giorgetti wrote:

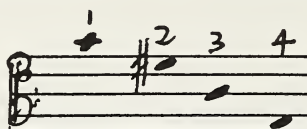
The notes above the A (4th position) are generally weak and of little effect; however, during a *gran solo* or a *cadenza* it is possible to reach a B or even a C perhaps once. Any abuse of these high notes will not be characteristic of the instrument.

Such an observation clearly confirms the opinion that Giorgetti was not aware of the published viola concerti by Rolla or the existence of viola compositions by Paganini.

Giorgetti's directions on the left hand position shows that he had a very clean, methodical technique, indeed a rather rigid approach (definitely no hand-in-motion continuous vibrato-type as we advocate today). Giorgetti recommended:

In order to place the left hand conveniently on the fingerboard, the following placement from high to low is suggested:

Ex. 15. Giorgetti's Finger Placement of Left Hand in his *Method*.



Once the student gets in the habit of placing his left hand on the fingerboard in this manner, he will then make sure that such a position remains unchanged for as long as possible while he plays, so the fingers will always fall on the strings perpendicularly like hammers. The string should be pressed as firmly as possible in order to avoid any form of undulatory motion between finger and fingerboard. Furthermore, when possible, more than one finger should remain on the string to stop the notes previously played. This procedure will be most beneficial for good intonation and for producing a stronger, rounder tone. And, this system of fingering is of great importance, because the continuous lifting of fingers generates a confused performance and unnecessary fatigue.

At times there is a sign “~~~~~” placed above or below a note indicating that vibrato should be applied only with the middle joint of the finger well-pressed on the string. Its release, and a light undulatory motion as the sign “~~~~~” suggests should produce the vibrato. WARNING: Any abuse of vibrato might result in a goat-like caricature.

A note on holding the viola is intriguing. Giorgetti said,

The viola, like the violin, is held under the chin which is lightly pressed on the tailpiece.

That is to say that the instrument was basically held with the left arm, as has been advocated by William Primrose.

Regarding the bow, Giorgetti advised that the down-bow stroke has to be executed by attacking the bow exactly at the frog. The wrist should be gracefully turned toward the player's mouth. But, he said,

Do not assume a caricature-like position. The attack has always to be short and neat. Similarly, the up-bow stroke has to be initiated, with decisiveness, at the tip.

And, he concluded,

Even when playing scales or exercises, always use the bow with command and grandeur.



### Another recommendation:

Do not mark time with your feet especially in ensemble playing. Occasionally, a motion of the head is sufficient to indicate a change of tempo. In music, time must be measured with the mind. Those players who have the bad habit of giving directions with their lower extremities admit publically that they trust their feet more than their heads. In conducting an orchestra, the case is different. There are too many minds or too many feet to coordinate; time must be marked only by the leader of the group who instead of playing must mark time with a baton.

Part One concludes with five scales and five duets in the first five positions. They are followed by an exercise which serves as a summation of the previous material and an excursion into the 6th, 7th, and 8th positions. Giorgetti advised:

After the student has learned these scales and duets it is recommended that he learn the accompanying parts as well. The viola is destined most of the time to play accompaniments; therefore, one who studies this instrument must get in the habit of using that particularly intelligent skill required by the difficult art of accompaniment.

## Part Two

### Six Characteristic Etudes

The second part of Giorgetti's work is the core of his *Method*. Now that all basic technical elements had been covered, he offered six substantial pieces of viola music, each written in a style representing a character or mood whose realization is possible on the viola.

Giorgetti's *Etudes* are preceded by an exercise in double and triple stops. This exercise has recently been published by Ulrich Drüner in his three volume work, *The Study of the Viola*, so at least a little sampling of Giorgetti's *Method* is known.

In the *Etudes* Giorgetti was very specific regarding the scope of these pieces. He wrote:

Music is an inspired art having a language of its own. it does not copy material objects, but it can express the sentiments and passions of our souls without the help of written words. In fact, there are instrumental compositions which reach our innermost sensitivity more directly than many poems, dramas, and literature in general.

It should be kept in mind that Giorgetti, in spite of his obsessive idolatry for Gioacchino Rossini, was an ardent advocate of pure instrumental music.

Surely Giorgetti wanted to include opera in this listing as well. However, in Italy, the controversial subject of instrumental music versus opera, with its political overtones, was hot at the time. Giorgetti diplomatically avoided the subject.

In passing, it is interesting to note that Giorgetti was nicknamed *Il Tedescone* (The Big German) for his sympathy toward German composers and toward Rossini who, in his youth, was called *Il Tedeschino* (The Little German) for his admiration for Mozart. Here some typical Florentine humor is evident.

But returning to Giorgetti's advocacy of pure instrumental music, he wrote:

To this effect the function of the player is essential; he must have an aesthetic understanding of the works he performs. (Another point strongly advocated by Primrose.)

In fact the study of instrumental music, in my opinion should be divided into three stages of achievement:

- A. Acquire a complete technical proficiency on the instrument so your will can be imposed upon it.
- B. Acquire a complete range of dynamics in order to enrich the interpretation of the musical discourse with emotions such as to make this art an expression of the spirit rather than the senses.
- C. Acquire a complete knowledge of compositions of all periods and styles, and become a good sight reader. This is essential for forming one's own style of interpretation.

This is the scope of my "Six Characteristic Etudes." I have given each one a title depicting the character of the music, so the student, after having mastered all technicalities, will use his imagination in expressing the various temperaments implied in these pages. Finally, I strongly advise the player to learn the part of accompaniment. The accompaniment has been purposely written in the bass and tenor clefs. It is intended, however, to be played on the viola. Such a practice will enable the violist, the well-rounded and versatile musician one would expect him to be, to adapt this part extempore to his instrument. Once again: The art of accompanying is indispensable to the modern violist.

(Please note that this was written in the year 1854.)

Here follows a brief synopsis of Giorgetti's *Etudes*:

*Etude No. 1 Il Chiacchierone* (The Chatterbox), *Allegro Mosso*. This Etude was inspired by Paganini's Caprice No. 2. With its perpetual motion and biting string crossing, it is more challenging for the viola. A firm left hand placement is required here as well as a strong spiccato.

*Etude No. 2. Il Retrogrado* (The Retrograde). This puzzling title requires an explanation. Giorgetti provided one himself: "The 2nd *Etude* bears this title because I have imitated the composing style of the past, the manner of Corelli and Veracini to be specific. I strongly think that the violin works of these two masters should be transcribed for the viola with great advantage to the violist." The *Etude* consists of an Overture (*Larghetto*) and Sonata (*Allegro con spirito*).

*Etude No. 3 L'irrequieto* (The Restless), *Allegro agitato*. This is a charming *Etude* in the bizarre key of E Flat minor Uneven rhyth-

mical impulses give the piece a sense of instability, hence the title. Giorgetti recommended absolute perfections in executing this *Etude* so the concept of restlessness does not become senseless confusion.

*Etude No. 4 Il Matto* (The Madman), *Allegro un poco mosso*. This is a study of left hand velocity which encompasses the entire finger-board. According to Giorgetti's own notes, the focus of this *Etude* is the practical use of slurs. The performance must also be characterized by sudden changes of moods ranging from fiery bravura to passionate langour. This *Etude* segues into *Etude No. 5*.

*Etude No. 5 Marcia Funebre* (Funeral March). In this *Etude* the performance of simultaneous chords forms the main challenge of the piece. Great care is needed in calculating finger placement and the amount of bow necessary to produce an agreeable tone.

*Etude No. 6 Il Tranquillo* (The Tranquil), *Larghetto*. Here Giorgetti had only one recommendation: "Play this *Etude* with tranquility," perhaps the most idiomatic mood the viola can express.

### Part Three

Finally, in Part Three of his *Method*, Giorgetti presented the newborn violist with a challenging concert piece for viola and piano entitled, *Gran Solo pour L'alto Viola in Forma di Scena Drammatica*.

The author would like to think that the work was probably inspired by Ludwig Spohr's *Violin Concerto No. 8*, subtitled "*In Forma di Una Scena Contata*." Giorgetti had great admiration for Spohr. He dedicated some of his best chamber works to the German master. It is the author's opinion that Giorgetti's *Gran Solo* is both an homage to Ludwig Spohr and to the world of opera, which, after all, was in the blood of all Italians, even those like Giorgetti who devoted themselves to purely instrumental music.

It should be reiterated that Giorgetti's *Gran Solo*, while not a masterpiece, is an original Italian 19th century composition for viola and piano written by a musician truly dedicated to the revival of the viola during its most critical period of neglect.

## CHAPTER XV

# ITALIAN VIOLISTS

By Elena Belloni Filippi  
of Florence, Italy

*Elena Belloni Filippi was one of the fine violists attending the first Lionel Tertis International Viola Competition and Workshop in 1980 on the Isle of Man. There my wife and I met her. Unknown to us, she had purchased a copy of our recently published book, The History of the Viola, at a bookstore in the village of Port Erin, where the Competition was taking place. Several months after returning to the United States, we received a letter from Signora Belloni Filippi in which she stated that she would like to have permission to translate our book into Italian. She added that the prestigious firm, G. C. Sansoni Editore, in Florence, had agreed to publish the book. She also wrote that there were several excellent Italian violists that had not been included in our book, and that she would like to add a section to Chapter XIV, "The Viola in Europe in the 20th Century." It would be entitled "La Viola in Italia." She would also furnish brief biographies of outstanding Italian violists that did not appear in the 1980 edition of our book.*

*Signora Belloni Filippi's proposals were readily accepted, and Sansoni published the Italian edition in 1983. Signora Belloni Filippi's additions to the 1980 English edition are presented below as a separate chapter.*

*Elena Belloni Filippi was born in Pisa in 1922. She studied violin with Gioacchino Maglioni at the Luigi Cherubini Conservatorio di Musica in Florence, graduating in 1944. She then studied viola with Giulio Pasquali, and received a diploma in 1947. On a Fulbright Scholarship she was a part of a Seminar in Salzburg, participating in contemporary Chamber Music. As a member of the Antonio Vivaldi Florence Ensemble and the Santoliquido, Amfitheatrov of Rome, she toured Italy and abroad. She was a violist of the A.I.D.E.M. Orchestra of Florence, 1953–1980, being principal violist of this group from 1970–80. Since 1956 she has been a violist in the Complesso Fiorentino di Musica Antica (with R. Rapp and N. Poli), which specializes in polyphonic music from 1300–1600, playing an exact copy of a five-stringed instrument of the 15th century made by Piretti of Bologna. This group concertized throughout Italy, Luxemburg, Germany, and also, the Cittadella Assisi, Radio R.A.I in Torino, and on television in Jugoslavia. She plays a viola made by Sebastian Klotz of Mittenwald, 1701, body length, 38.6 cm. (15 3/16 in.), and a viola by Igino Sderci, Florence, 1952, 41 cm. (16 1/8 in.); bow by Vuillaume; and a Baroque model by Bernard Millant of Paris. Chapter XII is extracted from Storia della Viola with the permission of the publisher, G. C. Sansoni Editore, of Florence, Italy*

*The following biographies were researched and contributed by Signora Filippi, except those that are identified by "See APPENDIX," or "See VOLUME I." "See Appendix," refers the reader to the APPENDIX in this book, VOLUME II.*

M.W.R.

**A**RA, UGO, b 1876 in Venice, d 1936 Lausanne, Switz. He studied at the Conservatorio Benedetto Marcello, Venice, with P. A. Tirindelli, and at the





Plate 77. Elena Belloni Filippi, Italian Translator of *The History of the Viola* (*Storia Della Viola*).

Conservatore in Liege, with Cezar Thompson. He was a member of the Flonzaley Quartet 1903–17

**ARCIDIACONO, AURELIO**, b 1915 in Palermo, is a representative name among Italian violists who still make a contribution of the highest level as concert musicians and masters. Besides his many concert engagements and recordings, he is also superintendent of the music conservatories for the Ministry of Public Education because of his involvement in teaching. He has composed various excellent compositions for the instrument. He participates in the activities of the Internationale Viola-Forschungsgesellschaft (Viola Research Society) and the International Viola d'Amore Society. He has published a short history of the viola and its music: *Gli Instrumenti Musicali: La Viola*. Also see APPENDIX, Vol. I.

**ASCIOLLA, DINO**, b 1930 in Rome. At the Conservatorio of Santa Cecilia he studied with Remy Principe, receiving a Diploma in violin; and continued post-graduate work with A. Serato, and with Guido Agosti received a Diploma in chamber music. He won two prizes in post-graduate courses at the Academy of Chigiana in Sienna, where he studied composition with Armando Renzi. In Geneva in 1947, he won first prize in composition; and also won in "Competition A. Vivaldi," in Venice in 1951. Beginning in 1954 he has been widely active as soloist and in chamber music: Duo with Guido Agosti; Salzburg Quintet; Virtuosi di Roma; I Musici. Since 1956 he

has been very active as a violist: two years in Quintetto Chigiano, of Sienna, 1960–62, and teacher at Chigiana Academy. He was formerly Principal Viola in R.A.I. Symphony Orchestra, Rome; and in Academy Orchestra of Santa Cecilia. His teaching assignments have been at the Conservatorio of Bari, 1961–62; in Bologna, 1964–65; in L'Aquila, 1971; and in Rome 1973–81. In 1982 he became violist in the Assisi String Quartet, and also taught chamber music in Citta di Castello. Many of his premier performances have been of music dedicated to him by contemporary composers. He also gave the first performance in Italy of *Sonata for Viola and Piano*, Op. 147, by Shostakovich; the first modern performance of *Sonata per la Grand Viola* by Paganini, followed by its recording with the London Philharmonic. He gave many performances of *Symphonie Concertante* by Mozart: with Uto Ughi in Venice; with Leonid Cogan at Santa Cecilia in Rome; with Salvatore Accardo, etc. As a member of Quartetto Italiano for two years he toured Italy and abroad. His records include Paganini *Sonata per la Grand Viola* (D.D.G.); *Viola Solo Recital* (Fonti); *La Viola di Dino Asciolla* (Italia); and many recordings with Quartetto Italiano. He owns and plays a viola by Paolo Maggini, Brescia, 42.08 cm. (16 7/8 in.); and a bow by Pfretzschner.

**BANDINI, BRUNO**, b 1889 in Faenza, d 1969 in Buenos Aires.

**BELLI, ALDO**, b 1927 in Trieste. At the Conservatorio Giuseppe Tartini in Trieste with Giuseppe Alessandri. He is Principal Violist in the Teatro Giuseppe Verdi Orchestra in Trieste, and since 1954 has been violist in ensembles and string quartets in Trieste. He is Director of the C.B.R. Orchestra "Ferruccio Busoni." He owns and plays a viola by Marino Capicchioni, Rimini, 1947, 41 cm. (16 1/4 in.); and one by Girardi, 42.5 cm. (16 3/4 in.)

**BELLONI FILIPPI, ELENA**, b 1922 in Pisa. See introduction to this chapter.

**BENEDETTI, GIOVANI ALFREDO**, b 1942 in Lucca. In Lucca he studied violin with Aldo Primo; in Florence, viola with Piero Farulli at the Conservatorio Luigi Cherubini. After playing in the C.B.R. Orchestra of Zurich, 1961–68; he became Principal Viola in the "Maggio Musicale Fiorentino" Orchestra, 1968–; Ensemble "Musica Rara," 1969–71; "Musicus Concentus," 1972; and participated in premier performances of chamber music by Donatoni, Sciarrino, Ferrero, Pezzati, Luporini, and others. He teaches viola at the Conservatorio Luigi Cherubini, 1982–. He owns and plays a viola by Igino Sderci, Florence, 1962, 42 cm. (16 1/2 in.); and has bows by Adolf Schuster and A. Voirin fils.

**BENNICI, ALDO**, b 1938 in Palermo. At the Conservatorio Luigi Cherubini in Florence he studied violin with G. Maglioni, and viola with Piero Farulli. He began his concert career playing the Bartok *Concerto* with the Teatro Comunale Orchestra in Bologna, directed by E. Inbal, who also featured him with the Orchestra of Israel playing works by Vivaldi,

Telemann, and others. For four years he was Principal Viola with "I Musica" on tour in Italy, Europe, North and South America, Japan, and Mexico. He has been a soloist with the principal Italian orchestras, as well as participating in international festivals in Edinburgh, Venice, Dubrovnik, and the Maggio Musicale Fiorentine. Works were composed for him by Maderna, Bussotti, Donatoni, Petrassi, Clementi, and Berrio. For Fonit Cetra he recorded *Viola Contemporanea* and Berlioz' Harold in Italy for viola and piano (F. Lizst) with pianist Rivera. He owns and plays a viola by L. Storioni, Cremona, 42 cm. (16 1/2 in.); and by Giorgio Corsini, Rome, 1970; and bows by Sartory and Lamy.

**BERNARDESCHI, WALTER**, b 1954 in Rome. He studied with Bruno Giuranna. He was winner in competitions with R.A.I. Symphony Orchestra of Rome, of the Santa Cecilia of Rome, and also of the Teatro Comunale of Bologna. In the Abruzzese Symphony Orchestra and the Rossini Philharmonic of Pesaro he is Principal Viola, and is active also in chamber music groups: the Quintetto Weber, and the Malatestiano Quartet of Rimini. At Pesaro Conservatorio he has taught viola since 1978. He owns and plays an S. Scarampella, 1902, 42 cm. (16 1/2 in.); and a bow by V. Gavioli.

**BIANCHI, LUIGI ALBERTO**, b 1945 in Rimini. On a Riccordi Scholarship he studied at the Conservatorio Santa Cecilia of Rome with Ghezzi, Lama, and Sabatini, where he graduated Summa Cum Laude, 1964. With the Quartetto di Roma he participated on world tours, 1964–72. His solo career began in 1968 at the Bath Festival with Yehudi Menuhin. With pianist Leslie Wright he concertized in Europe and South America, 1972–78. He completed graduate courses in Paris, 1975. Rudolf Serkin invited him to the Marlboro Festival in the United States, 1975–76. Between 1963 and 1985 he performed *Concertos* with major orchestras: Bartók *Concerto* with the London Philharmonic, conducted by Riccardo Muti; Hindemith *Der Schwanendreher*, Rome, 1963; Walton *Concerto* in London, 1970; Paganini *Sonata per la Grand Viola* in Berlin and Buenos Aires, 1970; and others world-wide. From 1973 to 1978 he taught in the Conservatorio Guiseppi Verdi in Milan

By lecture and by performance he revived interest in works for the viola by Alessandro Rolla of Pavia, 1981–. In conjunction with musicologist, Luigi Inzaghi, he published the very important biography, *Alessandro Rolla*, in 1981. Inzaghi did the historical research; Bianchi edited the musical portions of the book. Bianchi plays and has recorded many of the virtuoso solos for viola by Rolla.

Bianchi was a featured performer at the X IVG Congress in Stuttgart, West Germany, 1982; and at the XI IVG Congress in Houston, Texas, 1983.

He did own and played a viola made in Cremona by Antonio and Girolamo Amati in 1595, 42.5 cm (16 3/4 in.). It had an oil painting on the





Plate 78. Luigi Alberto Bianci, with his Antonio and Girolamo Amati viola (1595), since stolen. Note the Crucifix and the Medici Coat-of-Arms on Back.

back of a Crucifix and the Coat of Arms of the Medici family. (Plate 78) This precious instrument was stolen from him in Milan by two men on a motor scooter as Bianci was crossing the street from La Scala to a parking lot. He now plays a modern viola by Marino Capicchioni.

Recently he has expanded into a new career to include the violin where, he feels, more opportunities are available. Already the owner of the "Falmouth" Stradivarius violin made in 1692, he purchased the famous "Colossus" Stradivarius violin, 1716, at a Christie's Auction in London in



1987 for the record amount at the time of £440,000. Bianchi's new career as a violinist is making great progress.

**BITELLI, MARIO**, b 1910 in Ravenna. He studied with F. Barera in Bologna. There he was Principal Viola in the Teatro Comunale Orchestra of Bologna, 1940–74; concertizing as soloist in Italy and abroad. He taught at the Conservatorio G. B. Martini in Bologna, 1941–75, and many of his pupils are now in Italian and foreign orchestras. He owns and plays violas by Pollastri, Bologna, 1932, 39 cm. (15 3/8 in.); Postacchini, Fermo, 1870, 39 cm. (15 3/8 in.); Capicchioni, Rimini, 1944, 42 cm. (16 1/2 in.). He recommends that 41 cm. (16 1/8 in.) is the best body length for the viola.

**BRUNI, BARTOLOMEO**, b 1751 d 1821 in Cuneo. See Vol. I.

**BRUSINI, LUIGI**, b 1932 in Parma. At the Conservatorio A. Boito in Parma he studied viola with Giuseppe Alessandri; chamber music with P. Borciani, C. Ferraresi, and Tomaso Valdinoci. He played in the Teatro Regio Orchestra in Parma; "Angelicum" of Milan; "Pomeriggi Musicali" of Milan; Saint Pietro a Maiella Chamber Orchestra of Naples; "I Cameristi" String Orchestra of Genoa, and the Genoa Theater Opera Orchestra. He gave premier performances of works by composers, L. Cortese, C. M. Rietmann, and G. Ramous. From 1981, he has taught at the Niccolò Paganini Conservatorio in Genoa, 1981–. He owns and plays the viola "Saffo" by Renato Scrollavezza Noceto, Parma, 1960, 41.5 cm (16 3/8 in.); a bow by H. K. Schmidt, Dresden.

**CAMBINI, GIOVANNI** (1746–1825). See APPENDIX, Vol. I.

**CAMPAGNOLI, BARTOLOMEO**, b 1751 in Cento (Bologna), d 1827 in Neustrelitz, Germany. See APPENDIX, Vol. I.

**CENTURIONI, PAOLO**, b 1934 in Terni. At the Conservatorio Santa Cecilia, Rome, he studied viola with Renzo Sabatini; graduating with highest grades in 1958. From Venice he continued post-graduate studies with Sabatini, and went to Split, Yugoslavia to study bowing with Anton Bucan. His career as Principal Viola included: Teatro Massimo, Palermo, 1960–62, 1965–66; "Pomeriggi Musicali," Milan, 1962–65; Istituzione Concerti, Cagliari, 1966–69; R.A.I. Symphony Orchestra, Rome, 1980–81; Orchestra Santa Cecilia, Rome, 1981–82; and in ensembles: Saint Pietro a Maiella, Naples, 1959–60; "Camerata di Cremona" and "Gasparo da Salò" in Brescia, 1962–65; "I Musica," 1956–58, 1970–79; Quartetto di Perugia, 1972–75; "Diapason," Rome, 1978–80; "Trio d'archi di Roma," 1974–; and Duo violapiano with composer, Boris Porena. He taught at Conservatorios: Palestrina, Cagliari, 1966–69; G. Rossini, Pesaro, 1969–73; A. Casella, L'Aquila, 1973–77; Santa Cecilia, Rome, 1977–. His premier performances include: *Dialogo per viola e piano* and *Improvvisazioni per trio* (String Trio of Rome), by Procaccini, recorded for Edi Pan and Swedish Caprice; *String Trio* by Carsteld, recorded by Philips, as well as all the recordings, 1970–79, with "I Musica." He owns and plays a viola by Gasparo da Salò, 41.5 cm (16 1/4 in.);

and one by Annibale Fagnola, Torino, 40.03 cm. (15 3/4 in.); bows by Bazin, Persois, and Hill Brothers (Fleur de Lys).

**CHIOSTRI, LUIGI**, b 1847, d 1894 in Florence. He studied with Giorgetti and Giovacchini. He was an eminent viola virtuoso and a member of the famous Fiorentino Quartetto.

**COCCHIA, FAUSTO**, b 1911 in Naples, d 1974 in Perugia. At the Conservatorio Saint Peter a Maiella, Naples, he received diplomas in violin, with Pilati; viola with Fusella; composition with Jachino. He did post-graduate work at the Academy Chigiana with A. Seratto and A. Casella. From 1939 he was Lecturer in Viola at the former Istituto Musicale F. Morlacchi in Perugia. He won a competition at the Naples Academy of Music. In chamber ensembles he was violist: Quartet Pro Arte, Quintetto Chigiano, Virtuosi di Roma; and Solisti Veneti; made solo concerto appearances with Orchestras of Academies of Music Chigiana, Scarlatti, and Naples, and with Orchestras Triestina, A.I.D.E.M., Radio Lugano, and Florence, where he was also Principal Viola. With piano accompaniment he toured Italy, Europe, Asia Minor, Canada, Mexico, and U.S.A. His recordings are by many companies. His modern repertory includes: Honegger, *Sonata* (1920); D. Milhaud, *Sonata on Anonymous Themes of the XVIII Century*; G.F. Malipiero, *Quinto Dialogo per Viola e Orchestra*; L. Spezzaferri, *Sonata for Viola and Piano*; B. Martinu, *Sonata No. 1 for Viola and Piano*; I. Lippolis, *Sonata* (1956) and *Monodia con Variazioni Mitiche*; N. Rota, *Sonata*; and A. Jorio, *Sonata*. There were also many appearances on radio and television. He played a viola by Rodolfo Fredi, Rome, 1940, 40 cm. (15 3/4 in.); and one by Eraldo Cocchioni, Rome, 1960, 41.3 cm. (16 1/4 in.); a bow by Voirin.

**CONSOLINI, ANGELO** (1859–1934). See APPENDIX, Vol. I.

**COSSU, PAOLO**, b 1953 in Monserrato, Sardinia. He studied at the Conservatorio P.L. da Palestrina in Cagliari: violin with Oliviero Bianchi and Renato Giangrandi; viola with Oscar Crepas. Active in chamber ensembles, he is also Principal Viola "Istituzione Concerti" Orchestra of Cagliari, 1970–. He plays violas by Matthias Albani, 1704, 39 cm. (15 3/8 in.); and Mario Bissolotti, 1969, 42 cm. (16 1/2 in.); and a bow by Pfretzschner.

**CREPAS, OSCAR**, b in Dolo (near Venice), 1899. After receiving a diploma in violin and viola at the Conservatorio B. Marcello in Venice, he spent 40 years teaching and as vice-director at the Conservatorio P.L. da Palestrina in Cagliari. He was violist in the Quartet Vittoriale, which was founded by Gabriele d'Annunzio.

**DORO, MAURIZIO**, b 1942 in Spresiano (near Treviso). In Milan he studied at the Conservatorio Giuseppe Verdi with Michelangelo Abbado, receiving a diploma in 1965. He was violist in the Milan String Trio; the Quartetto Ambrosiano; Rare Music Trio (flute, viola, guitar); founder of "Gli Scaligeri," chamber music group of Teatro alla Scala. At the Vittorio Veneto National Viola Competition in 1971 he won first prize. Having taught at the



Plate 79. The Quartetto Italiano (left to right): Paolo Borciani, Elisa Pegreffì, Franco Rossi, Piero Farulli.

Conservatorio Venturi in Brescia, he now teaches at the Conservatorio Giuseppe Verdi in Milan. He owns and plays violas by Giuseppe Ornate, Milan, 1952, 42 cm. (16 1/2 in.); Evasio Emilio Guerra, Turin, 1906, 40 cm (15 3/4 in); Erminio Malagutti, Milan, 1976, 42 cm. (16 1/2 in.); and bows by Bazin, La Pierre, and Lamy.

**FARULLI, ANTONELLO**, b 1957 in Florence. He studied at the Conservatorio L. Cherubini in Florence, and at the Music School in Fiesole with Piero Farulli, his father; and followed at the Chigiana Academy, Siena (Diploma with honors); and the Ottorino Respighi Academy in Assisi. Then he was active with "I Virtuosi di Roma," Quintetto Haydn, and European Youth Orchestra (E.C.Y.O.); Principal Viola Italian Youth Orchestra, 1977; and Siena Chamber Orchestra, 1982. His premier performances include Romano Pezzati's *Per Tre Viole* "Estate Fiesolana" with Poggi and Merlini; Pier L. Zangelmi *Retour No. 3* with Merlini, viola, and M. Gallini, harpsichord. Television recordings were made of the Beethoven *Trios* and the Pezzati *Trio*. He teaches at Conservatorio G. Verdi, Turin, 1979-. His viola by Igino Sderci, Florence, 1939, 41 cm. (16 1/8 in.) was played for 30 years by Piero Farulli in Quartetti Italiano; his bow is a Pecatte copy by Sugito.

**FARULLI, PIERO**, b 1920 in Florence. At the Florence Conservatorio Luigi Cherubini he studied with Gioachino Maglioni, who joined him in 1946 in Quartetto Maglioni along with Giangrandi and Grossi. In the Quar-



tetto Italiano (Plate 79), an ensemble of international renown whose performances belong to the history of great world quartet interpretation, he was joined by P. Borciani, E. Pegreffi, and F. Rossi, 1947–77, in tours world wide. They received many recognitions including a Gold Medal Award for School, Culture, and Art by the President of Italy. Farulli collaborated with the Amadeus Quartet, the A. Berg Quartet, and the Triesse Trio (Sanettovich, Baldovina, De Rosa); and was soloist with Daniel Chorzempa (harpsichord) and the Siena Chamber Orchestra A.I.D.E.M.; and has been involved with recordings with the most important record companies. He has been a member of many competition juries, including the Tchaikovsky for Cello, Moscow, 1978; the Lionel Tertis Viola, Isle of Man, 1980; the Gaspar Cassado Cello, Florence. As Professor of Viola he was permanently on the staff of Conservatorio Cherubini, 1957–77; Lecturer on Quartets at Academy Chigiana; Guest-professor of Viola at Salzburg Mozarteum; taught Scuola Normale Superiore at Pisa; organized and active at Music School Estate Fiesolana 1962–, founded National Committee for Music and Culture, National Center for Music Experiments, and Professional Qualification Courses for Orchestra. He plays a viola by Igino Sderci, Florence, 1940, 42 cm. (16 1/2 in.), and one by Tomaso Joannes Udalricus Eberle, Prague, 1763, 42 cm. (16 1/2 in.).

**FERRAGUZZI, RENZO**, b 1915 in New Haven, CN. See APPENDIX, Vol. I.

**FIORILLO, FEDRIGO**, b 1755 in Brunswick, d after 1823. See APPENDIX, Vol. I.

**FORMENTINI, MARCELLO**, b 1906, d 1974 in Florence. In Florence he studied at the Conservatorio Luigi Cherubini, violin with G. B. Faini, diploma and gold medal; viola with Giulio Pasquali. At its founding in 1928 he joined the Stabile Fiorentina Orchestra (now Orchestra del Maggio Musicale Fiorentino), and served as Principal Viola there, 1931–71; and also in the Orchestra of the Academy Chigiana of Siena. With this orchestra he often performed Mozart's *Symphonie Concertante* with violinists Pierangeli, F. Ferrara, Urbini, and Abussi; Berlioz' *Harold in Italy*; Handel's *Concerto*; Pizzetti's *La Pisanella*; Zafred's *Peace Song*; Ghedini's *Concerto for 2 Violins and Viola*; Bartók's *Concerto for Viola*; R. Strauss' *Don Quixote*; and others; as well as with with E.I.A.R. (now R.A.I.). He participated in considerable quartet activity: G. Maglioni Quartet of Florence (G. Maglioni, S. Materassi, G. Francesconi), 1931–; founder Orchestra Stabile Fiorentina Quartet, 1932; collaborating also with Quartet Strub and Octet of Vienna. His teaching career was at Society Filarmonica D. L. Persi, and Lecturer at the Conservatorio L. Cherubini, Florence. He played The Medici Tenor, and owned and played one by Stefano Scarpampella, Mantua, 1904, 39.4 cm. (15 1/2 in.)

**FRANCAVILLA, GIUSEPPE**, b 1933 San Ferdinando di Puglia. He studied with L. d'Ambrosio, and was winner of first prize in "Rassegna Nazionale Concertisti," 1958. Since 1959 he has concertized in Teheran,



Istambul, Ankara, Tel Aviv, Athens, Monaco, Montreal, New York, Philadelphia, Washington, D.C., etc. Since 1962 he has been Principal Viola in the Orchestra A. Scarlatti R.A.I. in Naples, and in Quartet A. Scarlatti (Prencipe, Rocchi, Caramia) and the Naples Quartet (Fiorentino, Prencipe, Caramia). Since 1960 he has been Lecturer at the Conservatoria S. Pietro a Maiella, Naples. He plays a viola by Tomaso Joannes Udalricus Eberle, Prague, 1761, 40 cm. (15 3/4 in.); and bows by Voirin and Richaume.

**GHEDIN, ALFONSO**, b Treviso, 1936. He received a Diploma in violin after study with Riccardo Bregola, and in viola with Luigi Ferro. He became Principal Viola Soloist with "I Musica" 1958–67; and in the Symphony Orchestra R.A.I. 1979–. In quartets, he was a founding member of Beethoven Quartet, Rome, 1970–. Often he is invited to "Settimana di Musica da Camera," Naples, to play with Accardo, Asciolla, Giuranna, Gazzelloni, Filippini, Schiff, and Petracchi. He has recorded for Philips, E.M.I., Cetra, Musica Viva, and Australia, including recordings with "I Musica;" received Italian Critics Award for recording of Beethoven *Quartetto con Pianoforte*. At the Conservatorio Santa Cecilia, Rome, he is a regular Lecturer in Viola. He plays a viola by G. B. Guadagini, Milan, 1743, 40.6 cm. (16 in.); a bow by Dominique Peccate.

**GIORGETTI, FERDINANDO** (1769–1867). See Chapter XIV.

**GIULINI, CARLO MARIA**, b 1914 in Barletta. An orchestra conductor of international renown, he studied violin with Leo Petroni in Bolzano, but was advised by Remy Principe to take up viola, with whom he studied, graduating from Santa Cecilia Conservatorio with honors, studying composition at the same time. For his Diploma he performed his own transcription for viola and piano of the Antonin Dvorak *Concerto for Cello and Orchestra*. He played in the Augusteo Orchestra of Rome and the Academy Chigiana Orchestra of Siena. His viola is by Arienti, a Milanese lute maker of the 19th century. He considers the viola a wonderful instrument, especially in string quartets: "to be the violist in a quartet has been for me an aspiration as great as my passion for orchestral conducting."

**GIURANNA, BRUNO**, b 1933 in Milan, has gained a world-wide reputation as a first-rate violist and teacher. Besides his intense concert activity, he regularly teaches at the Conservatory of St. Cecilia in Rome, at the Chigiana Academy in Siena, and at the Nordwestdeutsche Musikakademie in Detmold, West Germany. Giuranna is much sought after in every country as a teacher for post-graduate courses, and many of the skilled soloists of today have been his pupils. He owns and plays a viola by Michele Deconnet, Venice, 1766, 40.7 cm. (16 in.). Also see APPENDIX, Vol. I.

**IOTTI, OSCAR RAOUL**, b 1913 in Modena, d 1986 in Tucson, AZ, U.S.A. He studied violin at the Liceo Musicale "Orazio Vecchi," Modena, 1933; at the Guiseppe Martini Conservatorio, Bologna, 1934; advanced viola at the Conservatorio Claudio Monteverdi, Bolzano, 1940; music education at the University of Panama, 1966; received Master of Science in Music degree

at Kansas State University, 1967; Master of Education degree at Arizona University, 1975. He was viola soloist in European orchestras, 1933–40; Radio Caracas, Venezuela, 1947; and in Saint-Malo Quartet in Panama, 1948–50. Included in his teaching career was instruction in violin and viola in Modena, Italy; in the National Conservatory of Music in Panama and in Venezuela; at Marymount College, Salina, Kansas; Professor of Violin-Viola, University of Arizona, 1967–78. In Arizona he was Principal Viola in the Tucson Symphony and in the Arizona Opera Orchestra 1967–78. He played premier performances in Italy and in Venezuela of solo dedicated to him by Gyula Bando, *Musica para la Viola*. He conducted ethnomusicological research and folklore of the San Blas Indians in Panama, 1971–72, for which he received the “Gold Master Key of the Panama Canal Locks.” He also was awarded a Gold Medal by the Association Musicisti of Modena, 1972.

**LAMA, LINA**, b in Faenza. Having studied at Conservatorio Saint Pietro a Maiella, Naples, she won first prize in the Young Concertist Review, 1951. She served as Principal Viola in the Saint Carlo Theater Orchestra, Naples; in the Orchestra Scarlatti R.A.I., Naples; and the Orchestra Mozart, Salzburg, where she performed also in concerts. She has performed as soloist with conductors: Pretre, Previtali, Scherchen, Dobrowen, Georgescu, Hindemith, Von Mazerath, Klecki, Suitner, and others, including a performance of Walton's *Viola Concerto*, with the B.B.C. in London, with Walton conducting. In 1973 at the Teatro S. Carlo she gave the first modern performance in Naples of Paganini's *Sonata per la Grand Viola*. She was a member of the Jury for the International Viola Competition in Budapest, 1979. Since 1959 she has been Professor of Viola at Santa Cecilia Academy in Rome; and also taught advanced students at Jwaskyla Festival, Finland, 1968–69; at the National Festival “Citta di Castelo,” 1973; and at the Music Festival at Lanciano, 1975–.

**LENZI, EDO**, b 1937 in Bolzano. At the Conservatorio Claudio Monteverdi in Bolzano, he studied violin with Sirio Piovesan, violin, and viola with Giannino Carpi. In graduate courses with Vasha Prihoda, Salzburg, he received Diploma Summa Cum Laude. He became a full-time violist in 1964, and served 1970–72, as Principal Viola in the Symphony Orchestra of Bologna; the Filarmonici Bologna; Haydn Orchestra of Bolzano; A.I.D.E.M. Symphony, Florence, 1972–74; and the Lyrical Association of Verona, 1974–78. He has been very active in chamber music: Bologna Sextet, Baroque Quintet, Settimino Bolzano, Soliste Veneti, Piano Quintet Verona, etc. He performs much contemporary music. He has taught Viola in the Conservatorio of Trento, 1971–73; and in Verona, 1974–. He plays a viola by Stefano Grüne, Bolzano, 42 cm. (16 1/2 in.).

**MAGLIONI, GIOACCHINO**, b 1891, d 1966 in Florence. Violinist, violist, and composer, he studied violin with Bicchierai at the Conservatorio Luigi Cherubini, Florence, where he received a Diploma in 1907 with two

Gold Medals. He won first prize at the Cesare Thomson Brussels Conservatory, 1908. He studied composition with Gevaert, and won competitions in Italy and abroad. He had many excellent pupils, including Piero Farulli and Aldo Bennici. In quartets and in orchestras he played viola. His compositions include *Concerto per viola and piano in forma di ballata*, 1929, *Sonatine pour violin et deux alto*, 1950, and duets for violin and viola. He played a viola by Lorenzo and Tommaso Carcassi, Florence 1746, 38.6 cm (15 1/8 in.), now in the Museum of Instruments of the Conservatorio Luigi Cherubini.

**MATTEUCCI, GIUSEPPE** (1893–1952). See APPENDIX, Vol. I.

**MERLINI, FABRIZIO**, b 1959 in Florence. He studied at the Conservatorio Luigi Cherubini in Florence and with Piero Farulli at the Music School of Fiesol; and on scholarship at Vittorio Veneto, 1977, 1978. He plays with "I Virtuosi di Roma," and is Principal Viola in Teatro San Carlo Orchestra, Naples; Quintteto Haydn; and has made solo performances throughout Italy and Paris. His premier performances include Romano Pezzati's *Per Tre Viole* (Poggi, Farulli, Merlini) at Estate Fiesolana, 1979; P.E. Zangelmi's *Retour No. 3*, (with A. Farulli, viola, and M. Gallini, harpsichord). The Viola Trio has performed on television. His teaching has been at the Conservatorio Giuseppe Verdi in Turin, 1978–81; and at Music School of Fiesole, 1982–. He plays a viola by Enrico Marchetti, Turin, 1912, 41.5 cm (16 1/4 in.), and a bow by Sturm.

**NASSIMBENI, LORENZO**, b 1958 in Udine. He received a Violin Diploma from the Conservatorio J. Tomadini, Udine, 1978, having studied with Ernesto Leonardi, and a Viola Diploma from Conservatorio B. Marcello, Venice, 1980, having studied with Augusto Vismara. He is a member of the Orchestra Teatro La Fenice of Venice and is very active in chamber music groups. He also plays the Viole d'Amore. He plays a viola by Giobatta Morassi, Cermona, 1978, 41.5 cm. (16 1/4 in.).

**ORIGLIA, GIORGIO**, b 1937 in Saluzzo. He studied at the Civic Institution B. Bruni Cunneo, with Giovanni Mosca and Bruno Giuranna. He is Principal Viola in the R.A.I. Orchestra of Turin, 1974–, and active as soloist and in quartets on radio in Turin. He teaches viola in Conservatorio Giuseppe Verdi, Turin 1981–. He plays a viola by A. Morano, 1977, 40 cm. (15 3/4 in.); one by Capicchioni, Rimini, 1981, 42 cm. (16 1/2 in.); one by Gaggini, 1958, 42 cm. (16 1/2 in.); and bows by E. Sartory, Cuniot-Hury, C. Tomassin, and Sturm (three stars).

**PAGANINI, NICCOLÒ**, b 1782 in Genoa, d 1840 in Nice. See VOLUME I, Ch. XI.

**PARIS, MASSIMO**, b 1953 in Rome. He studied at the Conservatorio Santa Cecilia in Rome, receiving Diplomas in viola, 1974; in composition, 1976; in orchestra conducting, 1979; and completed post-graduate courses at the Academy Chigiana, Siena. His prizes include one from Fondation A.



Curci, 1971; 1st prize at the International Festival "Citta di Castello," 1973; prizes Association Romana Amici Musica, 1974, 1976; and National Review "Auditorium" R.A.I.-T.V., 1977. He has been Viola and Viole d'Amore Soloist with "I Virtuosi di Roma" and with "I Musici," 1978-. In a Duo with pianists Carlo Bruno and Arnaldo Graziosi he gave concerts at Carnegie Hall, New York; Frankfurt Opera; Paris Opera, Argentina Teatro Coliseo, Buenos Aires; Teatro Solis, Montevideo, Rio de Janeiro; Musikhalle, Hamburg; Koseinenkin, Tokyo. He is part of the Quartet Faure, Rome (P. Camirelli, P. Pellegrino, F. Strano, piano Maureen Jones). His premier performances include: Irma Ravinale's *Dialoghi per viola, chitarra, e orchestra* (guitar, Mario Gangi), with the R.A.I. Orchestra of Rome, directed by M. Pradella; Sergio Montori's *Contrappunti* (recorded by Cinevox); K. G. Roy's *Cantico delle creature for viola and chorus*, at Incontri Musicali Romani. Since 1974 he has taught viola at Conservatorio A. Casella, L'Aquila, and now also at the Conservatorio Santa Cecilia, Rome. He plays violas by M. Capicchioni, Rimini; A. Poggi, Bologna, 42 cm. (16 1/2 in.); Lorenzo Carcassi, Florence, 1748, 40 cm. (15 3/4 in.); bows by E. Sartory, A. Vigneron, A. Lamy; Luciano Vicari, Rome; Renzo Becchini, Milan.

**PASQUALI, GIULIO** (1884-1943), a quartet violist, was also a soloist on the viola d'amore. He held the First Chair of Viola at the Conservatory Vincenzo Bellini in Palermo (1913-15), and afterwards at the Conservatory Luigi Cherubini of Florence for more than thirty years (1916-49). He trained many excellent pupils who are active in quartets and orchestras. See APPENDIX, Vol. I.

**PEZZULLO, GIUSEPPE**. He studied at the Conservatorio Santa Cecilia in Rome with Alfonso Ghedin. He is a member of the R.A.I. Symphony of Rome, of "I Solisti di Chieti" in various chamber music groups from trio to quintet, and with the Ensemble "Come-in" (Pescara). Reviews of his performances appear in three editions of *Musica del Nostro Secolo*, 1979-80-81. He has given premier performances of music by Bianchini, Delli Pizzi, G. Ferrari. He plays a viola by Cesare Castelli, 1976; a bow by Werner Ernst.

**PICCHIANI, LOTTI UGHETTA**, b 1918 in Florence. She studied viola and viola d'amore with Giulio Pasquali at the Conservatorio Luigi Cherubini, Florence. Playing regularly in Orchestra Maggio Musicale Fiorentino, 1941-78, she has been active also as a soloist (R.A.I.) and in chamber music, Trios: (Bruno Artoletti, flute, Sergio Dei, violin), (Gaspar Cassado, cello, G. Gordigiani Mendelssohn, piano), and (G. Parenti, viola d'amore, M. Luisa Giannuzzi, harp); Quartets: Feminile in Florence (C. Francalanci, Pia Gualtieri, L. Falsettini); in Siena (Franco Gulli, Elisa Pegreff, Linio Fillippini), and (Sandro Materassi, Sergio Dei, Pietro Grossi); Duet (Giorgio Ciompi, violin); Orchestra Maggio Musicale Fiorentino, 1941-78. She gave the premier performance of Sylvano Bussotti's *Trio* with



Leonardo Pinzauti, violin and Walter Baracchi, piano; Vivaldi *Juditta Triumphans*. She has played violas 41 cm. (16 in.) and 42 cm. (16 1/2 in.): by G. Gagliano; Stefano Scarampella; V. de Zorzi, Florence; I. Sderci, Florence; Piero Badalassi, Pisa; Gaetano Gadda, Mantova; and bows by Bazin and La Pierre.

**POGGIONI, EMILIO**, b 1937 in Magione. He studied at the Conservatorio F. Morlacchi in Perugia with Fausto Coccia and Piero Farulli. He has played viola with "I Solisti Veneti," Societa Cameristica Italiana, "Trio di Como," and "Amati Quartet." His premier performances and recordings comprise many works with chamber music groups including 19 *Quartets* by Donizetti with the Amati Quartet. He plays a viola by F. Garimberti, 1970, 42 cm. (16 1/2 in.); bow by Sturm.

**POLO, ENRICO**, (1868-?). See APPENDIX, Vol. I.

**PORZI, GIORGIO**, b 1938 in Perugia. He studied at the Conservatorio F. Morlacchi in Perugia with Fausto Cocchia and Renzo Sabatini. He has been Principal Viola at the Teatro Comunale of the Opera Carlo Felice, Genoa, 1965-; Gruppo Strumentale Genovese (Quintet), 1967; and has played in the following Chamber Orchestras: Saint Pietro a Maiella, 1962-64; Societa Corelli, 1963-64; Gli Strumentisti del C. Felice, 1972-74; del Tigullio, 1976-77. He gave the premier performance of Hovhannes' *Shirann Shirah*, as viola soloist. His viola teaching career includes: Conservatorio of Music Brescia, 1974-78; Conservatorio Giuseppe Verdi, Milan, 1977-78; Conservatorio Niccolò Paganini, Genoa, 1978-81; Conservatorio F. Morlacchi, Perugia, 1981-. He plays violas by Cocchioni, 1960, 42 cm. (16 1/2 in.); Garimbetti, 1972, 42.2 cm. (16 5/8 in.); bows by Morizot, and Lapiter.

**POZZI, CARLO**, b 1918 in Alessandria. His teachers were Romeo Scarpa and Ercole Giaccone. He played Principal Viola in the Symphony Orchestra R.A.I., 1944-1977; and in Quartet R.A.I, Turin; Quartet San Remo; Quartet Turin. With the String Trio Viotti, he won the "Viotti d'oro," 1977. He participated in the premier performance of Viozzi's *Quintetto per 2 violini, viola, 2 violoncelli*. He recorded much chamber music for Recordi and Phonogramma. He was Lecturer of Chamber Music at the Conservatorio Guiseppi Verdi, Turin; of Piovera Courses; and of Fiesole Professional Courses. He plays a viola by Mario Capicchioni, 1973, 42 cm. (16 1/2 in.); bows by Pfretzschner and Sturm (three stars).

**RAVASIO, MAURIZIO**, b 1953 in Milan. He studied at the Civic School of Music of Milan with Tito Riccardi and Armando Burattin. He plays viola in the R.A.I. Symphony Orchestra, Milan, 1979-; and in various chamber music groups. He plays violas by Gianotti, 1973, 42 cm. (16 1/2 in.), and 1978, 41 cm. (16 1/8 in.); F. Tarantino, 1981, 41 cm. (16 1/8 in); bows by Morizot, and Bechini.

**RICCARDI, TITO**, b 1929 in Rimini. He studied violin with his father,

Guilio Riccardi (student of Corti and Caesar Thomson in London), and received a Diploma in violin and in viola from Conservatorio Giuseppe Verdi, Milan, 1949, with Attilio Crepax; and took post-graduate courses at the Academy Chigiana, Siena, with Jacques Thibaud and Georges Enesco, 1952. He played in String Quartet Milan, 1955–63; Quintetto Chigiano, 1965–67; Sestetto Chigiano, 1967–74. He performed the premier modern revival of Ivan Khandoshkin's *Concerto in C Major for Viola and Orchestra* with "Pomeriggi Musicale," Milan, 1975; recorded Riccardo Malipiero's *Ciaccona di Davide for Viola and Piano*. At the Conservatorio Claudio Monteverdi he taught chamber music, 1965–70; at the Conservatorio A. Boito, Parma, he taught viola, 1970–77; and is Lecturer of Viola at the Conservatorio Giuseppe Verdi, Milan 1978–. He wrote *Inizio alla viola*, five studies from the first to the third position for transferring to the viola, published by Sonzogno. He plays violas by Garimberti, 1952, 42 cm. (16 1/2 in.); Pietro Guarneri, 40.5 cm. (15 7/8 in.); bows by Hill and by Sturm.

**ROLLA, ALESSANDRO**, b 1757 in Pavia, d 1841 in Milan, see Chapters X and XI in VOLUME I.

**SABATINI, RENZO**, b 1905 in Cagliari, d 1973 in Rome. He established a competency of the highest level. He was outstanding on both the viola and the viola d'amore as a concert and as a recording artist. In 1941 he was appointed Professor of Viola at the Accademia di Santa Cecilia in Rome, where he became recognized as one of the great teachers of the 20th century. See APPENDIX, Vol. I, and also Chapter XIV of VOLUME I.

**SAGRATI, LUIGI**, b 1921 in Rome. He studied violin with Gioconda de Vito and Remy Principe. As a violist he was active in chamber music: Trio, Quartet, Quintet Boccherini, and founder-member of Brahms Quartet. He participated in the premier performance of Bach's *Arte della Fuga for String Quintet*, 1967, Ausbach, Germany. With chamber music ensembles he has made many recordings with most Italian record companies. He plays a Tertis Model viola by Capicchioni, Rimini; bow by Peccatte.

**SAVELLI, ALEARDO**, b 1914 in Padua. He received a Diploma in violin with Eros Posello; a Diploma in viola with Sandor Roth (the violist of the Lener Quartet), and also studied quartet music with Roth; following with chamber music courses at Academy Chigiana, Siena. He was violist in many chamber ensembles, including: Quartet Ferro, 1937–48; Orchestra Suisse Romande, Quartet of Geneva, 1948–52; "I Virtuosi di Roma," 1954–68; "Ensemble di Venezia" and La Scala Philharmonic Orchestra, Milan (by invitation) 1968–. He taught chamber music at the Conservatorio Benedetto Marcello, Venice, 1958–76. He plays violas by Riccardo Antoniazzi, Cremona, 1910, 41 cm. (16 1/8 in.); Sesto Rocchi, San Polo d'Enza, 1969, 42 cm (16 1/2 in.); Natale Carletti, Pieve di Cento, 1975, 42 cm. (16 1/2 in.); and bows by Bechini, Dupuy, Penzel (3 stars).

**SEMPREBON, IGINO**, b 1954 in Verona. At the Conservatorio of

Verona he studied with Ferruccio Sangiorgi and Edo Lenzi. He plays viola with the Arena Concertino Orchestra of Verona, 1976–; Teatro all Scala, Milan, 1979; Teatro La Venice, Venice 1980; “Quartetto Accademico,” Verona 1979–; Duo “Viola-Cello,” 1981–. His premier performances include: *Sonata per viola e violoncello in do minore* by Boccherini; *Duo per viola e violoncello* by M. Kichl; Duo per viola e violoncello by M. Miletic; all with M. Kichl, cello; all recorded by Jugoton, Zagreb. He is a Viola Lecturer at the Conservatorio Giuseppe Tartini, Trieste, 1979–. He plays a viola by Giobatta Morassi, Cremona, 1968, 41 cm. (16 1/8 in.).

**SPIGA, UMBERTO**, b 1937 in Rome. He studied at the Conservatorio Santa Cecilia, Rome, receiving diplomas in violin with Remy Principe, in viola with Renzo Sabatini; and advanced studies in viola d’amore in Venice, chamber music with “Quartetto Italiano.” He was Principal Viola in Orchestra Allesandro Scarlatti, R.A.I., Naples, 1969–75; Co-Principal Viola Symphony Orchestra R.A.I., Rome and Academy Santa Cecilia; Solo Viola and Viola d’Amore with “I Solisti Aquillani” and “Camerata A. Casella;” Duo “I Nuovi Musici di Roma” with Maria Mosca, piano. He gave the first performance in Naples of *Serenata per viola, violoncello, oboe, e mezzo soprano* by Hindemith; premier performance of *Trio per flauto, viola, arpa* by Pennisi (M. Ancillotti, C. Antonelli) with the Philharmonic of Rome. He teaches at the Conservatorio Santa Cecilia, Rome 1980–. He plays a viola by Carlo Giuseppe Testore, Milan, 1732, 42 cm. (16 1/2 in); bow by Hill and Sons.

**VALENTI, CLAUDIO**, b 1953 in Lucca. He received a Diploma in viola from the Luigi Boccherini Institute of Music, Lucca, studying with O. Barbetti; advanced studies: at the Fiesole School: viola and quartet with Piero Farulli; chamber music with P. Vernikov, C. Bogino, A. Liebermann; composition at the Conservatorio Luigi Cherubini, Florence, with Luporino and Prosperi. He has played with various chamber groups on tour in Italy and abroad. He teaches viola at the Luigi Boccherini Institute of Music, Lucca, 1979–. He plays a viola by Lanaro, Padua, 1974, 42 cm. (16 1/2 in.).

**VALENTI, GIUSEPPE**, b 1941 in Messina. He studied at the famous Arcangelo Corelli High School of Music in Messina: violin with C. La Spina, viola with Giovanni Leone, composition G. Contilli; certified to teach. He is violist at Teatro della Opera Roma, 1974–; Quartetto d’Archi di Roma, 1975– (recordings and broadcasts). He gave the premier performance with String Quartet of *Lullaby* by Gershwin (unpublished); *De puero meditatio* by A. Morviducci; *Spes ultima dea* by F. Zigante; *Adagio e Scherze* by A. Cuscina. He plays the viola “Vulcano” by F. Cossu, Catania, 1971, 41.5 cm. (16 3/8 in.); viola d’amore by Monterumici, Bologna, 1934, 42 cm. (16 1/2 in.); for avant-garde music a 5-string viola (C-E); bows by the father Penzell, and Sturm.

## CHAPTER XVI

# YUGOSLAVIAN VIOLISTS

Contributed by  
Dr. Zvonimir Davidé  
of  
Zagreb, Yugoslavia

*Dr. Davidé, the author of this section, was born August 6, 1921, in Lenart, Slov. gorice/ Maribor, Slovenia, Yugoslavia. His music teachers were his father, B. Davidé (1929–30); F. Serajnik (1930–39) in Maribor; and Ladislav Miranov (1939–41), Secondary School of the Music Academy in Zagreb.*

*Dr. Davidé, in addition to being a full time Professor of Biology at the University of Zagreb (now retired), continues to participate in many musical activities. Since 1954 he is "an ordinary member" (amateur) of the Croatian Musical Institution, in which he performs on both the viola and the viola d'amore. Among works he has performed with success are the Concertos for Viola d'Amore and Strings by Vivaldi; the Concerto for Flute, Viola d'Amore, and Oboe by Telemann; and the Concerto for Viola and Strings by J. G. Graun.*

*In 1984 Davidé joined the famous guitarist, Istvan Romer, in a performance of the Concerto in d-minor for Viola d'Amore, Guitar, and Strings by Vivaldi, accompanied by the Drustveni Orkestar Hrvatskoga Glazbenog Zavoda, conducted by Ivor Gjadrov. Zagreb's leading newspaper's music critic wrote:*

*In addition to the professional soloists, namely an enthusiastic amateur, Zvonimir Davidé, interpreter of the viola d'amore part, appeared achieving along with the guitarist, Istavan Romer, the most refined effects in dynamics, tone, and content.*

*Davidé's love and dedication to the viola has been manifest by his participation and contributions to the Internationale Viola-Gesellschaft. He is President of the Yugoslavian Chapter of the IVG. He also prepares and publishes the Annual Newsletter of the Yugoslavian Chapter of the IVG. In recognition of these activities Franz Zeyringer, President of the IVG, awarded him the Silberne Violaschussel (Silver Viola Key) in 1985.*

*Davidé is Head of the Section for Viola and Viola Music of the Croatia Musical Institution (1983–). He is a member of the Board of Directors, and now is the President of The Croatia Musical Society.*

*Davidé's interest in both biology and the viola resulted in research which was reported in his article entitled "Resonant Wood of String Instruments," which appeared in the journal Tonavi, 8 (1989), pp. 10–18.*

*He owns and plays a viola made by Emanuel Huller, No. 790, of Graslitz (n.d.), and a viola d'amore made by F. M. Samann of Dresden (1964).*

*The author of this book has enjoyed and profited from a twelve year acquaintance and correspondence with Dr. Davidé, which has culminated in his furnishing the following biographies of Yugoslavian violists.*

M. W. R.



**ARANJOŠ, STJEPAN**, b. 1914, Zagreb, Croatia, Yugoslavia. Studied composition and violin at the Music Academy in Zagreb (violin: M. Sconstein and L. Miranov, 1925–34, and V. Huml, 1935–41). Violist in Zagreb Philharmonic Orchestra 1935–74, Croatian National Theater Opera Orchestra, 1938–, Radio Zagreb Orchestra, 1940–. Music Editor of Radio Zagreb, 1954–64. Founder of many chamber and orchestral ensembles, including piano duos, piano trios, wind instrument quintets, and string quartets; and the Yugoslav Radio-Diffusion Orchestra and the Zagreb Soloists Ensemble, in which he played viola until 1970. Program director, 1964–70, and member until 1974 of Zagreb Philharmonic Orchestra. Owns and plays violas by Josephus Ferdinandus Leidorf, 17??, 39 cm. (15 3/8 in.) (Editor's note: Walter Hamma in his *Geigenbauer der Deutschen Schule*, pp. 19–23, shows photographs of two of Leidolf's violas of this body length, made in 1766 and 1770.); and Marinus Capicchioni, 1960, 41 cm. (16 3/16 in.).

**ARANY, DRAGUTIN**, b. 1899, Kaposvar, Hungary; d. 1964 in Zagreb. Studied violin, Music School of Croatian Music Institution with V. Rosenberg-Ruzic, 1915–6; V. Huml, 1916–7. Opera-Orchestra of the Croatian National Theater, second concertmaster, 1918–21, solo violist, 1921–51. Zagreb Philharmonic Orchestra, solo-violist, 1952–54. Sarajevo Opera Orchestra, solo-violin, 1954–58. Croatian National Theater Opera Orchestra and Zagreb Philharmonic Orchestra, solo-violist 1958–64. Zagreb String Quartet (with A. Jan Pribil, Milan Graf, and Umberto Fabri), 1921–41, and in radio broadcasts, 1941–43, 1946; Sarajevo String Quartet, 1954–58. Teacher of violin and viola in Secondary School of the Music Academy in Zagreb, 1928–34; Full Professor of Viola and Chamber Music at Sarajevo Music Academy, 1954–58. Organizer of musical and musico-social life: initiator of the Zagreb Philharmonic Orchestra (1919) and its president (1920–38). One of the founders of the Musician's Union and president of its Executive Committee (1929–34). Director of the Croatian National Theater Opera Orchestra. Director of the Concert and Theater Office in Zagreb, Manager of the Ministry of Education Concert Office. He owned and played violas by Matteo Gofriller, Venice, 1769, 40.5 cm, (15 15/16 in.); Franz Lechner (Vienna), Prague, 39 cm. (15 3/8 in.); Gagliano. Performed viola recitals of foreign and Yugoslav music, and R. Strauss's *Don Quixote* (1952–3) with Antonio Janigro, cello.

**BULJAN, TOMISLAV**, b. 1934, Nis, Serbia, Yugoslavia. Studied viola with head viola professor D. Stranic, Zagreb Music Academy, diploma 1961; graduate work with Pál Lukács, Budapest, Hungary. Was briefly violist in orchestras in Köln, BRD, and in Luxemburg. Solo-violin in the Croatian National Theater Opera Orchestra and Zagreb Philharmonic Orchestra, 1970–. Solo recitals in Zagreb. Owns and plays violas made by Johann

Fichtel (Mittenwald), 1763, 39 cm. (15 3/8 in.); and Christophor Leidolf (Vienna), 17??, 40 cm. (16 3/16 in.)

**DORIAN, DIMITRIJE (DINO)**, b 1909, Milano, Italy. He studied at the Belgrad Music School with J. Zorko, and received a diploma from the Belgrad Music Academy, 1945, with M. Mihailovic. He was a member of the Belgrade Opera Orchestra 1930–1970. Solo-violta performances of Baroque and classic compositions, as well as music by contemporary Yugoslav composers. He teaches at Mokranjac, and in the Josip Slavenski Music Schools. He is an important co-worker of “Music Hours (Muzicki Casovi)”, organized by V. Vuckivic at the Kolarcev Narodni Univerzitet (People’s University of Kolarac); a well-known member of chamber ensembles, quartets, and the former Belgrade Collegium Musicum.

**FRANJIĆ, IVICA**, b 1916, d 1980, Zagreb. He received a diploma from the Zagreb Music Academy 1941, studied with Vaclav Huml. For many years he was solo viola of the Zagreb Philharmonic Orchestra and the Croatian National Theater Opera Orchestra in Zagreb. He gave outstanding performances as solo violist of the Zagreb Soloists Ensemble 1950–69, and of the Zagreb Symphonic Orchestra, retiring in 1976. He taught at the Pavao Markovac Music School in Zagreb and at the Ivan Matetic Ronjgov Music School in Rijeka. He owned and played a viola by Marinus Capicchioni.

**HORVAT, LASLO**, b 1934, Sušak, Croatia, Yugoslavia. Finished study of viola in 1961 at the Belgrade Music Academy with L. Miranov. Professor at Isidor Bajic Music School in Novi Sad, and solo viola of Novi Sad Chamber Orchestra. Now professor of viola in the Novi Sad Academy of Arts. Soloist and chamber musician, playing many concertos and recitals in the cities of Vojvodina, Yugoslavia.

**IVANOVIC, PETER**, b. 1940, Beograd, Serbia, Yugoslavia. Finished viola study at Beograd Music Academy with B. Pajevic in 1966. Member of Beograd Philharmonic Orchestra since 1963, intensely engaged in chamber music, especially in the Beograd Philharmonic Orchestra String Quartet. Teacher at the Josip Slavenski Music School. Since 1977, lecturer and professor at the Beograd Faculty of the Music Art.

**KOSI, MILE**, b. 1944, Ljubljana, Slovenia, Yugoslavia. Diploma from Ljubljana Music Academy, with A. Dermelj. Solo viola of Ljubljana Radio-Television Symphony Orchestra. In 1978 became a dedicated member of Basel Chamber Orchestra. Since 1980, member of Köln Gürzenich-Orchestra. Repertoire of all important works of international and Yugoslav viola literature. Well known interpreter of wide range of musical literature and plays with technical perfection. In addition to concerts in Yugoslavia, he has given many concerts in Germany, Switzerland, Italy, Belgium, U.S.S.R., and other countries. Has achieved outstanding successes also as a member of Ljubljana String Trio.

**MILETIC, MIROSLAV**, b. 1925, Sisak, Croatia, Yugoslavia. Finished

violin study 1953 at Zagreb Music Academy with Ivan Pinkava, chamber music with Antonio Janigro. Completed music studies 1957 in Prague, viola with Ladislav Černý, composition with Pavel Borkovec. Since 1946 violist of Zagreb Radio-Television Symphonic Orchestra and Zagreb Philharmonic Orchestra. Has played viola solos with Zagreb Philharmonic, Frankfurt Philharmonic, Solvenian Philharmonic, Radio Bratislava Symphony, Lenin-grad Chamber Orchestra, and Wiesbaden Chamber Orchestra. Teacher at Zagreb Pavao Markovac Music School. In 1960 founded the String Quartet Pro Arte (plays viola), which presented on numerous tours mainly contemporary music of Yugoslav composers, and his own works. Known for viola recitals, compositions for viola solo, and chamber music with viola. Owns and plays a viola by Matthias Albani, Bozen, 1709, 39.5 cm. (15 5/8 in.)

**MIMOHODEK, IVICA**, b. 1933, Osijek, Croatia, Yugoslavia. Studied at Osijek Music School with J. Kugli; Zagreb Music Academy with M. Schön. Since 1968 has been a member of Zagreb Soloists under A. Janigro, at first a violinist, then as violist; and took part in over 2000 performances. Performed over 70 viola solo concerts, accompanied by the Zagreb Soloists, in Yugoslavia (Zagreb, Zadar, Nis, etc.) as well as abroad (Buenos Aires, Barcelona, Sao Paulo, Bogota, Caracas, Bruxelles, Paris, and in the United States). For his artistic merits he was honored by the Yugoslav Government with the decoration of the Silver Garland. Owns and plays a viola by Joseph Klotz, 1795.

**MIRANOV, LADISLAV**, b. 1900, Holoubkov, Czechoslovakia; d 1988, Zagreb, Yugoslavia. Studied violin at Zagreb Croatian Music Conservatory with Vaclav Huml. Teacher at Secondary School of Zagreb Music Academy 1920–57; Professor of Viola at Belgrade Music Academy 1957–61; Professor of Viola, Methods, and Chamber Music at Zagreb Music Acedemy 1957–71. One of the founders of the first Zagreb String Quartet, and member of many chamber ensembles. Solo violist of Zagreb Philharmonic Orchestra. Solo performances of old viola music, and founder of the Viola Quartet 1940–41. Author of *The Study of the Viola* (in two volumes); *Method for Violin and Viola*; Editor of many compositions for viola/violin of Yugoslav and foreign composers. Performed on the Amati viola of the Croatian Music Institution and his own excellent old Italian viola of unknown origin and date.

**PASSAGIO, STEFANO**, b. 1921, Borgoratto, Italy. Studied violin at the Torino (Italy) Conservatory. Since 1946 violist of the Zagreb Radio Orchestra (later State Symphonic Orchestra, now the Zagreb Philharmonic Orchestra). Devoting himself to the viola, he achieved high musical capabilities. Worked two years in Rio de Janeiro, Brazil 1952–54. Returned to Zagreb to become a member of The Zagreb Soloists and of Radio Zagreb Chamber Music and the Radio Zagreb Symponic Orchestra. Member of Radio Zagreb String Quartet (Pinkava, Weiland, Passagio, Kiefer). Since 1960 Solo Viola of Radio Berlin Symphonic Orchestra (RIAS). Now, from



1987–88, also guest professor of the Zagreb Music Academy. Viola recitals of compositions by B. Bartók, G.F. Handel, J. Chr. Bach, and the *Viola Concerto* by S. Sulek.

**SESTAK, IVAN**, b. 1933, Karlovac, Croatia, Yugoslavia. Studied in Karlovac Music School with Lj. Mocan; Vatroslav Lisinski Music School in Zagreb with L. Miranov and M. Tarbuk; Ljubljana Music Academy with A. Dermelj. Member of Zagreb Philharmonic Orchestra, 1954–65, Solo Viola 1962–65, also Solo Viola in Bruckner Orchestra, Linz, Austria, 1965–67, and in the Zagreb Radio-Television Symphonic Orchestra and Chamber Orchestra. Performances in Yugoslavia and abroad with Zagreb Piano Sextet. Owns and plays a viola by Joseph Stadlmann, Vienna, 1773.

**SESTAK, TOMISLAV** (brother of Ivan), b. 1931, Karlovac, Croatia, Yugoslavia. Finished study of violin and viola at Zagreb Music Academy with M. Schon, 1957. Member of Zagreb String Quartet and the Zagreb Soloists; Concertmaster of the Radio-Zagreb Chamber Orchestra, the Yugoslav Radio-Diffusion Symphonic Orchestra, and the Zagreb Philharmonic Orchestra. Solo Viola 1965 in Linz, Austria, and then in Wiener Symphoniker (Vienna Symphonic Orchestra) and member of the Weiner Streichtrio (Vienna String Trio). He won the Croatia Musical Institution Vaclav Huml Prize. He now is giving successful viola recitals. He owns and plays a viola by Enrico Cerutti, Cremona 18??.

**STRAHULJAK, ZLATKO**, b. 1933, Zagreb. He studied in Zagreb, and postgraduate courses with Ladislav Cerny in Prague. An orchestral and chamber musician, and music critic. He is solo viola of the Zagreb Croatian National Theater Opera Orchestra. He is a teacher at the Blagoje Bersa Music School; Lecturer and Professor in the Music Academies in Ljubljana, Zagreb, and Beograd. He has taught Master Classes at Spohr Academie in Lahr, Germany; Beijing, China; Lancut, Poland; and at the 1988 Lionel Tertis Competition on the Isle of Man. He served in 1987 on juries of violin making at the International Jacobus Stainer Competition in Freiburg, Germany; and at the International Violin-Viola Competition in Sofia, Bulgaria. He has been a jury member of seven international viola competitions. Since 1977 he has been secretary of the "Vaclav Huml" International Violin Competition of the Croatia Musical Institution. He has written method books and *The Biography of Vaclav Huml*, and writes critiques for Yugoslav periodicals. He has been a member of the Yugoslav Lexicographical Academy since 1978. He has given performances in the major cities of Yugoslavia; in Bulgaria as a member of the Croatian National Theater Piano Quartet; as soloist of the Beograd Pro Musica Chamber Orchestra; and the Zagreb Gaudeamus Ensemble. He owns and plays a viola by Johann Georg Thir, Vienna, 17??, 41 cm., (16 1/8 in.).

**STRANIC, DUSAN**, b. 1927, Zagreb, Croatia, Yugoslavia. Studied viola at the Zagreb Music Academy. Member of Radio-Zagreb Orchestra and



Zagreb Philharmonic Orchestra. For many years member of the Zagreb String Quartet and of the Zagreb Soloists. Solo viola of the Zagreb Philharmonic Orchestra 1957–68. First Professor of Viola as a separate subject of study at the Zagreb Music Academy. Solo viola in recitals, and performances of the Zagreb Soloists.

**SVECENSKI (KOHN), LUIS (LOUIS)**, b. 1862, Osijek, Croatia, Yugoslavia; d. 1926, New York City. Studied violin in Osijek and Zagreb, and then in Vienna with Jacob Grun and Joseph Hellmesberger, Jr. He moved to the USA to become a member of the Boston Symphony, 1885–1903. Violist of Kneisel String Quartet, 1886–1917. Professor of Music at the Institute of Musical Art in New York City; Vice-president of the Beethoven Association; and Member of the Board of the New York Musician's Club. He wrote, arranged, edited, and transcribed works for the viola including an early edition of the *Bach Suites for Violoncello*, and his own *25 Technical Exercises for Viola*.

**THUNE, DANIJEL**, b. 1932, Zagreb, Croatia, Yugoslavia. Studied violin at the Zagreb Music Academy with V. Huml and I. Pinkava, and viola at the Ljubljana Music Academy with A. Dermelj, where he received his viola diploma 1962. Viola in Croatian National Theater Opera Orchestra 1956–71, the Zagreb Soloists 1956–71, the Zagreb String Quartet 1965–68, and the Ensemble ACEZANTEZ (*Ansaml Centra za nove tendencije Zagreb*, Ensemble of the Center for New Tendencies of Zagreb) 1973–, which plays avant garde music. Professor of Music at the Zagreb Music Academy, and has taught a number of young violists. He is also a conductor.

**ZALOKAR, SREČKO**, b. 1917, Slivnica/Maribor, Slovenia, Yugoslavia. Studied at the Ljubljana State Conservatory. For many years solo viola of the Slovenian Philharmonic Orchestra; now in the Slovenian National Theater Opera Orchestra in Maribor. As Viola Soloist, he has performed and recorded with the Slovenian Orchestras nearly the whole Slovenian viola literature, and has played in various chamber ensembles, and has performed many Slovenian viola composition premiers.

**ZIVKOVIC, ANTE**, b. 1938, Sibenik, Croatia, Yugoslavia. Studied viola at Zagreb Music Acedemy with D. Stranic, 1965. Chamber and orchestra violist. Since 1968 in Zagreb Quartet; sometimes he was violist in Radio-Zagreb Symphonic Orchestra, and the Zagreb Soloists. Performs Viola Solo recitals.

## CHAPTER XVII

# THE CZECHOSLOVAKIA VIOLA SCHOOL

Contributed by  
Tully Potter  
of  
Billericay, Essex, England

*Tully Potter, the author of this Chapter, was born in Edinburgh, Scotland, in 1942. In 1948 his family moved to South Africa, where he was enrolled in several schools, including Michaelhouse in Natal. Later, after one year of University life, he became a journalist for several South African papers. In 1966 he returned to Great Britain where he has become well-known as a writer of poems, light verse, articles, essays, discourses, short stories, interviews, humorous columns, and critiques of musical concerts. He is a frequent contributor of articles to The Strad Magazine and to The Newsletter of the British Viola Society. He is the author of the very significant biography of the composer, famed chamber music performer, and violin virtuoso, Adolph Busch (1984).*

*Potter's writings frequently show more than a passing interest in the viola, which amounts almost to an addiction. He explains this love for the viola as resulting from being an avid listener to the phonograph recordings of the late William Primrose. He enjoyed, and still does, he explains, listening to string quartets also—both on records and in live performances. From 1967 the Smetana String Quartet had a particular influence on his predilection for the viola, and especially for Czech violists, and Czech viola music.*

*Potter's devotion to the viola has been demonstrated by his contribution to the success of the International Tertis Viola Competitions and Workshops held at Port Erin on the Isle of Man in 1980, 1984, and 1988. At the Workshops he gave lectures illustrated with vintage viola recordings; and also took a role in the day-to-day activities by helping to publish The Daily Bratsche, a small tabloid which contained important information and humorous commentaries on the daily events.*

*Along with all his activities Potter's interest in Czech viola music kept surfacing. He shared an article he had written in 1982, "Czech Viola Virtuosi", with the author of The History of the Viola. This article is included in the Italian translation, Storia della Viola (1983) in a chapter entitled, "La Scuola Ceca di Viola" (The Czech Viola School). A related article, "The Czech Viola Virtuosi," appeared in The Yearbook of the International Viola Society 1983/84. The present chapter, "The Czechoslovakia Viola School," represents a continuation of Potter's exhaustive research. All of the photographs appearing in this chapter were furnished by Potter, of which several are specifically identified by the name of the photographer or donor. Collecting these photographs represents a labor of love.*

*In the following Chapter Potter brings recognition, long overdue, to the very important contributions made to the viola and to the world of music by the Czech Viola School.*

M.W.R.

No country has a greater tradition of string playing—and in particular, quartet playing—than Bohemia. So it is no coincidence that this proud nation produced the first great modern music for the viola and the first great modern violist, and that both made their impact on virtually the same generation. The music was Smetana's String Quartet in E minor, *From My Life*, first heard at a private soiree in April 1878. The man was Oskar Nedbal, who was born almost three years before Lionel Tertis and was already five when the fateful opening fanfare of Smetana's quartet—destined to change the musical world's view of the viola—was first played in public. His emergence as a violist in the early 1890s was inextricably linked with this masterpiece, which he and his colleagues in the Bohemian Quartet did so much to popularise.

Thanks to Smetana, Dvořák and Nedbal, the viola's renaissance was well established in Bohemia before the turn of the century, when Tertis in England was only just beginning his great life's work. One of the finest poems by the short-lived Czech writer Karel Hlaváček (1874–1898) evoked the special qualities of the viola as no one has done since; and perhaps it was the playing of his exact contemporary Nedbal which inspired him. The viola d'amore, that Cinderella of Cinderellas, also had a wider currency in this part of Europe than anywhere else, never really going out of favour.

Even in baroque and classical times, excellent violists emerged from the area now known as Czechoslovakia, which takes in Moravia and Slovakia as well as Bohemia—this chapter will group artists from these ancient lands together, while trying to do justice to their special regional qualities. One of the first to distinguish himself on the viola was the Moravian Gottfried Finger (died 1730), who took an active part in London's musical life in the late 17th and early 18th centuries, before moving to Germany. Dismas Vojta (Woita) (died 1701) wrote a *Parthia Amabilis* in 1680 for viola d'amore and other instruments. The contemporaries Jan Krumlovský (1719–1763) and Ignac Hráček (Ireneus Hraczek) (1722–1774) were viola d'amore virtuosos who composed for their instrument—the latter followed Vivaldi in being in holy orders; though unlike the Red Priest, he paid due attention to his religious duties and was a prominent friar in Vienna. Another priest, Adalbert Dussek (Dusík) is recorded as playing the viola d'amore in Prague in the 1740s, in consort with the gamba player Václav Petrík. The violist and pianist František Kocvara (died 1791) was known in Dublin and London; Stepan Klop worked in Germany; and František Gotz (1755–c. 1800), from Moravia, played violin and viola well enough to compose concerti for both.

The most celebrated Czech violist of classical times, Karel Stamitz (Carl Stamitz) (1745–1801), was born in Mannheim but trained in the Prague tradition, first by his father the violinist, composer and orchestral leader Jan (Johann) (1717–1757) and then by František (Franz) Xaver Richter. Like his

father, Karel also played the viola d'amore and wrote chamber music for it. He and his brother Antonín (Anton) wrote extensively for the viola; besides the well-known Concerto in D, Karel composed a sinfonia concertante for violin and viola and one for violin, viola and cello, while Antonín contributed three concerti. František (Franz) Benda (1709–1786) played viola and viola d'amore, writing a Sonata in A for the latter; and his brother Jiří (Georg) wrote a viola concerto, as did Jan (Johann) Vanhal, who played violin, viola d'amore—being especially interested in its tuning—and cello; Josef Rejcha (Reicha), uncle of the better-known Antonín; and Antonín Vranický, the latter's being for two violas. Chamber works by Czech composers of the Classical era sometimes exploited the dark sound of two violas, especially when combining a wind instrument with a string ensemble. The viola d'amore was taught to a high standard by Robert Ganswind (1772–1833), who wrote a concerto for it; his pupils included Jan Josef Eberle, František Richter and Jiří Tolis.

### Czech Luthiers

Prague, nursery of string players from time immemorial, was naturally a centre of instrument making; and Bohemian or Moravian craftsmen could be found in German and Italian workshops. In most cases, the old Czech masters are valued today more for their violas and violas d'amore than for their violins or cellos. The native industry was given a major boost by the arrival in Prague of such men as Thomas Edlinger II (1662–1729) from Augsburg; Johann Georg Hellmer (1687–1770) from Upper Bavaria; and Johann Ulrich Eberle (1699–1768) from the Tyrol—the latter two were pupils of Edlinger and both established dynasties of luthiers. Eberle's pupil Thomas Andreas Hulínzký (1731–1788) taught the outstanding viola maker Kaspar Strnad (1752–1823). He in turn taught Emanuel Adam Homolka (1796–1849), who worked at Velvary and was the father of Ferdinand August Vincenc Homolka (1828–1890), known as *The Prague Stradivari*. The Metelka family, especially Josef II who worked at Sklenarice, made fine violas, as did the Špidlen family who are still active. Anton Sitt (1819–1878), born in Hungary, fathered not only some lovely instruments but also a great violinist and violist. Today excellent violas are made by Přemysl Otakar Špidlen, Tomas Pilař, Přemysl Herclík (all members of luthier dynasties) and Karel Zdražil. As for the viola d'amore, notable 18th-century Czech makers included Eberle (some 300 specimens, according to Harry Danks), Hellmer and Hulínzký, with instruments of lesser quality being created by Josef Antonín Laske (1738–1805) and members of the Rauch clan. Jan Kulík (1800–1872) made good violas but his few violas d'amore were not outstanding, according to Danks.



### The Modern Czech Viola School

The modern Czech viola school grew from the tradition of quartet playing founded in Prague by the violinist Bedřich (Friedrich) Pixis the younger (1786–1842), who had studied with Viotti. Born like Karel Stamic in Mannheim, he came to Prague, the city of his fathers, in 1807 as leader of the orchestra and was violin professor at the Conservatoire from 1811. His pupil Mořic Mildner (1812–1865) took over from him as the city's predominant chamber music player—the viola in the Pixis/Mildner Quartet was played first by Macháček and then by Vincenc Barták (1797–1861). Another Pixis pupil, the violinist and composer Jan Kaliwoda (1801–1866), enjoyed playing the viola enough to compose some beautiful pieces for it. Jan Kral (1823–1912) was solo viola of the Prague Opera and wrote a tutor and various compositions for the viola d'amore. Rudolf Slavík (1823–1880), younger brother of the celebrated violinist Josef, not only excelled on the viola d'amore but also played viola in the family quartet, with his father and brothers; his viola d'amore compositions remained in Russia, where he led the orchestra of the Imperial Opera. Mildner's pupils who played the viola included Jindřich Unger and two notable expatriate violinists of the late 19th century: Jan (Hanuš, Hans) Sitt (1850–1922), violist in the first Brodsky Quartet, at Leipzig, and author of two concertos and a teaching method for the viola; and Emanuel Wirth (1842–1923), who played viola in the Joachim Quartet in addition to his activities as violin soloist, conductor and pedagogue.

All those mentioned so far were violinists who could turn their hands to the viola when required, especially in chamber ensembles; and since 19th-century quartets were very much dominated by their leaders, we can assume that most of these violists made a wretched sound by today's standards. Things really started improving in Prague when Mildner's pupil Antonín Bennewitz (Benevic) came on to the scene. A successful pedagogue himself, Bennewitz (1833–1926) played second violin in Mildner's quartet and on his teacher's death in 1865, took over not only his professorship at the Prague Conservatoire but also his unofficial position as the city's chamber music leader. In 1876 he was one of the founders of the Chamber Music Association, which was to give so much inspiration to Czech composers and performers to create a national style.

Ironically the work which brought Bohemian chamber music and the viola to a new peak was rejected by the Association; which explains why Smetana's Quartet had to wait a year for its first public airing, even after it had been auditioned in private. Begun in October 1876 as a direct response to the founding of the Association, the work was completed by the end of the year but was considered too advanced, musically and technically, and too "orchestral". It certainly presented the viola in a totally fresh light. Never

had the hitherto humble instrument been elevated to such eminence in a piece of chamber music, or been forced to carry such a weight of utterance. Bearing in mind how slow to speak even a modern viola can be, one wonders how the gut-strung instruments of the day—let alone the players—could do justice to Smetana's demands. It was some time before anyone tried, and then the viola's call to attention, that searing, doom-laden opening fanfare, was played by none other than Antonín Dvořák, in the apartment of the music-loving Josef Srb-Debrnov in April 1878. Dvořák had been principal viola in the National Theatre Orchestra from its foundation in 1862 until 1873; but by then he was only an occasional violist. His main contribution to the instrument was to write so many lovely melodies for it—including the opening of his F major Quartet, clearly influenced by Smetana's. His characterful instrument, made by F.A.V. Homolka in 1859, is still in use and can be heard in a number of recordings.

In March 1879 the Quartet *From My Life* finally reached the public, with the violinist Josef Krehan taking the viola part. From all accounts he was an excellent musician, like the Chamber Music Association's regular violist Petr Mares, but again one wonders what these worthies (or even Dvořák) made of the music. As the deaf Beethoven had set seemingly impossible challenges to his musicians, so Smetana under the same handicap had gone beyond acceptable limits; but, as so often happens, the answer to his demands was not long in coming. In 1882 Bennewitz was made director of the Conservatoire and started putting into practice his enthusiasm for chamber music, aided and abetted from 1888 by Hanus Wihan (Výhan), who was brought on to the staff as cello professor but was chamber music professor in all but name. Wihan encouraged three of Bennewitz's pupils and one of his own to form the Bohemian Quartet, which gave its first public concert in 1892; and due to the fatal illness of his protege Otto Berger (1873–1897), he himself took over the cello part in 1896. The violist was a big, broad-shouldered young man with a beaky nose and wavy hair—which he was already losing—called Oskar Nedbal.

Just as the modern quartet style began with the Bohemian Quartet, the first ensemble of true equals, so the viola's renaissance began with Nedbal. Born into a musical family on 26 March, 1874, at Tabor in South Bohemia, as a child he played piano and violin, the latter under the local teacher Endler; and by 1885 he was ready for the Prague Conservatoire. Initially Nedbal was rejected for the violin class, so took up first the trumpet and then percussion—he became conversant with every instrument in the orchestra and was later invited to play the timpani at Bayreuth. He also studied composition and conducting; and in due course he gravitated to Bennewitz's violin class. Being so big and powerful, he was encouraged to play the viola; in 1890 he took part in a public performance of the Schumann Piano Quartet with two of his future colleagues, violin virtuoso Karel Hoffman (1872–1936)

and cellist Berger. In this first year of study he had already made friends with the fourth future Bohemian, violinist and composer Josef Suk (1874–1935).

The two young men's composition teacher, Karel Stecker, ensured that when Dvořák took over the main class in composition and instrumentation at the Prague Conservatoire in January 1891, Suk and Nedbal were among his pupils; considered the pick of the bunch, they became very close to the master—Suk was later his son-in-law, while Nedbal developed into his favourite interpreter as conductor of the Czech Philharmonic from 1896 to 1906, and did more than anyone to popularise the *New World* Symphony. The relationship had its ups and downs—in his *Reminiscences*, the violinist and violist Josef Jan Kovařík mentions an interlude at Dvořák's country home: "The quiet tenor of life at Vysoká was considerably enlivened by the arrival on a visit of Oskar Nedbal and Josef Suk . . . Nedbal especially was up to all sorts of pranks, which sometimes made the master very angry." On one occasion Nedbal, after a night on the tiles, crept rather hung-over into Dvořák's class and lay low in a corner. Dvořák went round the room, asking how a particular piano piece should be orchestrated, eventually coming to Nedbal—who replied rather grumpily that he wouldn't do anything with it, in fact he would throw it away. A delighted Dvořák told the class that this was exactly the answer he was looking for, as the piece was quite unsuitable for orchestration!

At the end of the 1891–92 term Nedbal graduated as a violinist—while continuing composition studies—with Paganini's D major Concerto. However, he must have realised he could never be a violin virtuoso, with all his other interests, and he gladly switched to the viola, though he was still composing music for the higher instrument (a pleasant Sonata, as well as shorter pieces). In November 1892 the Bohemian Quartet gave their first public performance, of Smetana's E minor Quartet, in a mixed concert. In spite of their closeness to Dvořák—they played all his chamber music and premiered the G major Quartet—Smetana's work became their calling card; and this was largely due to Nedbal. A huge man who towered over his colleagues, he handled the viola like a toy and made an indelible impression on his contemporaries.

"Listening to Nedbal, with his powerful bowing sustaining the viola's leading voice in the opening of Smetana's Quartet, *From My Life*," wrote Paul Stefan, "you could see the forest, the fields, the village with its people, the geese on the pond, the peasant children, the organist, the school teacher, the priest, the authorities, the gentry—all that early world of a lovable, unspoiled people." In his *Memoirs*, Carl Flesch gave a vivid portrait of the Bohemian Quartet, calling Nedbal "the giant of the viola" and saying that "when Nedbal took the lead at the beginning of Smetana's First String Quartet, *From My Life*, one thought one was hearing real viola playing for



the first time." In 1897 the ensemble made the first of many visits to Britain and Sir Arnold Bax recalled: "I can still see Oskar Nedbal turning right round to face and audience, while his sonorous viola announced the opening phrase of *Aus Meinem Leben*." And Eric Coates, himself later a professional violist, wrote: "I remember the thrill I experienced when the viola player, Oskar Nedbal, turned over the first two pages of his part and deliberately faced the audience to deliver himself of the dramatic first theme."

At first Nedbal used a 1768 Matteo Goffriller viola but eventually he acquired a Giuseppe Guarneri "filius Andreae". By the early 1890s he was playing Rubinstein's Viola Sonata; and he gave many performances of Mozart's Sinfonia Concertante, first with Hoffman and later with Kubelík and Huberman. He was much admired in Berlioz's *Harold in Italy*. Ladislav Novák wrote of the playing of "King Viola" that it was distinguished by "geniality, not just because of his breathtaking ability to handle his instrument on the technical side, but especially because of his musical performance which was entirely thoughtful, uplifting the viola to unlimited heights as a chamber instrument as well as a solo one." In those words "geniality" and "thoughtful" we may sense the tensions in the personality of Nedbal, a man of infinite talent who was destined never to fulfil himself.

In 1903 his wife died after a long illness. Nedbal threw himself into his work and by 1906 was at the peak of his profession, a member of the world's most illustrious chamber ensemble, conductor of the Czech Philharmonic for a decade and a successful composer in a light vein. Then, just when the Bohemian Quartet were due to tour England, he ran off to Egypt with the wife of his leader Hoffman. The couple were very happy together but Nedbal's career in Bohemia was virtually ended—though from 1909 he returned for the occasional concert. He went to Vienna, where he became a great favourite until anti-Czech feeling forced him out in 1919; there he conducted the Tönkünstlerorchester and became well known as an operetta composer; his masterpiece in this genre is *Polenblut*. His delightful ballet *The Tale of a Simple Johnny* is still played in Czechoslovakia; its *Valse Triste* is superior to Sibelius's similar work in both melody and scoring—Nedbal was a master of orchestration. In 1920, after suffering the rigours of keeping music alive in wartime Vienna and being ousted for his pains, he returned to his native land as conductor of the Sak Philharmonic—but was not appreciated in the fervent nationalist atmosphere of the new Czechoslovakia, where he was regarded as a Johnny-come-lately from the hated Vienna! He moved to Bratislava in 1923 as head of the new Slovak National Theatre, also directing the music for the radio station and teaching at the University and the Academy of Music. On Christmas Eve, 1930, racked by illness and overwork, he committed suicide in Zagreb. He was only 56.

Nedbal was too many-sided a musician to be restricted to the viola; and the break with the Quartet would have come sooner or later. But his



contribution to the instrument's rebirth should not be forgotten. Even after decamping to Vienna, he sometimes took out his viola; and he participated in at least two recording sessions between October 1910 and January 1911. Viola records have never sold well and Nedbal's are extremely rare—one which turns up occasionally is a coupling of his own *Romantic Piece* with a transcription of Schubert's song *Du Dist die Ruh*. As we would expect, these precious documents show a powerful, assured player of the old school, using gut strings, barely any vibrato and much portamento. One wishes he had recorded more widely—acoustic studio conditions were so horrendous that most musicians took time to get accustomed to playing into the recording horn. How much allowance must we make in Nedbal's case for nervousness and the alien surroundings of the cold, clinical studio? At least we have a smattering of his artistry preserved.

Three times he performed Mozart's Sinfonia Concertante in Vienna, in 1909 with Kubelík and in 1914 and 1918 with Huberman. He also played chamber music in public and in private, as we know from contemporary accounts—and from the photograph reproduced in Flesch's *Memoirs*, showing a celebrity piano quintet seated among a fashionably gowned and dinner-jacketed throng at a Viennese soiree. Ysaÿe is the first violinist, Flesch the second, Grünfeld the pianist and Buxbaum the cellist. At the far right sits an impassive Nedbal, bow in hand and massive viola resting on left thigh—looking as if he would rather be making music than facing the camera. He was the only violist in the world capable of matching Ysaÿe's power at that time. I would give anything to be transported back to hear that ensemble—or the original Bohemian Quartet, who in Flesch's words "fiddled miraculously, with unheard-of intensity, freshness and technical perfection . . . here for the first time one heard ensemble playing by four congenial individualities who were on the same technical level". Because Nedbal's career as a full-time violist lasted only 14 years, his exploits have been obscured by those of Tertis, Primrose, Vieux and in his own country, Černý. But his place in the history of the viola is clear. Today he is remembered first as a conductor and then as a composer; but those who heard him, were in no doubt that they were listening to the greatest violist of all time.

His immediate replacement in the Bohemian Quartet was Tertis, who took over at short notice for the British tour and left an entertaining account in his memoirs. However Nedbal's permanent successor was the violinist Jiří Herold (1875–1934), who gave up the leadership of the Czech Philharmonic and his own Herold Quartet—in which the violist was Oldřich Vávra (1879–1957), a Ševčík pupil later celebrated as a violin and viola teacher—to join the Bohemians. Herold developed into a magnificent violist, as is evident from the ensemble's recordings, made in the late 1920s, by which time they went under the more nationalistic name of Czech Quartet. They recorded both works by Smetana, the Dvořák F major (twice) and single movements

from his D minor and E flat Quartets, as well as the *Meditation* and First Quartet by their second fiddle Josef Suk—himself an occasional violist. The bearded, leonine Herold cut an impressive figure and his more equable temperament apparently fitted in better with his colleagues than the volatile moods of Nedbal. In his spare time, Herold liked to make and repair instruments, a skill which proved invaluable when the Bohemians suffered mishaps on tour. Altogether 55 of his fiddles are known—43 violins, 10 violas and 2 cellos—and I am told they sound quite well, though none of them is in professional use. As a player, Herold was a consolidator of the best of the 19th-century school, using gut strings to the end of his days and therefore making little or no use of vibrato. Like Nedbal's, his recordings must be heard with ears cleansed of modernism—and with due allowance made for the frailty which crept into the Bohemians' ensemble with advancing years. Any lapses in intonation were ruthlessly exposed by their old-fashioned technique, yet they still played with the "great deal of vim and abandon" noted by Henry C. Lahee a quarter of a century earlier. The Smetana E minor and Suk B flat major have been re-issued on an American LP (Parnassus 1001) and give unique glimpses into the twilight of the Romantic era. Jiří Herold's perfectly judged portamenti, his pure cantilena, his hearty attack, testing the slacker gut strings to the utmost . . . these can be savoured along with the warmth of his personality. As a professor of chamber music at the Prague Conservatoire from 1922, he had a wide influence, passing on what he had learnt from his own teachers Lachner and Bennewitz; and his compositions for viola included a *Gipsy Melody* and a *Ballade*, as well as a useful set of studies.

From the same generation came Rudolf Reissig (1874–1939), best remembered as a teacher in Moravia and later Prague, but from all accounts an impressive player of the viola and viola d'amore. He was also a conductor and one of Dvořák's composition pupils, though I am not aware of any works for viola. Otakar Mácha (1872–1924) was principal violist of the National Theatre, taught the instrument at the Prague Conservatoire, also played the viola d'amore and occasionally joined the Bohemian Quartet as second violist—as did the fine violinist Charles (Karel) Rychlík, a Bennewitz pupil and another alumnus of Dvořák's composition class; he wrote a duo for violin and viola. Like so many Czech musicians, Rychlík emigrated to America; and that country also claimed Karel Ondříček, younger brother of the great František. Karel (1863–1943), basically a violinist, was a notable interpreter of *Harold in Italy*. Josef Jan Kovařík (1870–1951) was born in America, of Czech parents, but studied in Prague and achieved a footnote in musical history through his association with Dvořák in the New World. He took the composer to his home town of Spillville, a Czech community in which Dvořák spent his happiest American sojourn and wrote his F major Quartet and E flat Quintet. Kovařík was principal viola in the New York

Philharmonic from 1910 to 1926, then a member of the section for a further decade. Among his pupils was Harold Coletta.

The teaching of Otakar Ševčík, himself a pupil of Bennewitz, was the next means by which the standard of viola virtuosity in Prague was improved; and inevitably the next outstanding violist to emerge was a disciple of the great man. Karel Morávec (1880–1959) was born only six years after Nedbal and five after Herold, but was already of the next generation. In 1901 he helped to found the Ševčík-Lhotský Quartet, named partly after the teacher of three of its members, and partly after its leader. In a career of almost three decades, this superb ensemble made a point of playing Czech works on its tours and recorded Smetana's *From My Life* and Dvořák's *American* and two Waltzes, before the premature death of Bohuslav Lhotský in 1930 caused its disbandment. Morávec, whose most notable feat was to play the Dvořák Cello Concerto on the viola, went on to become influential as a viola teacher and a chamber music coach; and he made solo recordings—a suite by Foerster and a *Notturmo* by Kalivoda—as well as playing second viola in the Ondříček Quartet's recording of Dvořák's E flat Quintet. His three books of viola studies were published by Supraphon. Another Ševčík alumnus, the all-round musician František Stupka (1879–1965)—conductor, violinist and quartet player—knew the viola well enough to teach it at the Prague Conservatoire for six years.

The contemporaries Václav Talich (1883–1961) and Karel Liska (1883–1935) studied under Jan Mařák, but Talich—the greatest Czech conductor of his time—also learnt from Ševčík. Liska played viola in an early quartet led by Talich and reverted to the instrument many times during his career as a violinist—he played second viola with both the Bohemian and Ševčík-Lhotský Quartets. Talich always said he learnt more about music from rehearsing as second violist with the Bohemians than from any other activity. Vlastimil Stach (1885–1961) was another occasional violist, principally in the Suk String Trio; and he compiled two valuable monographs, *Czech Violists* and *The Thematic Catalogue of Czech Viola Literature*, both in the Czech Music Fund archives.

But the genius of the second generation of Czech viola virtuosos was the inimitable Ladislav Černý (1891–1975), a contemporary of Busch and Szigeti and worthy to be bracketed with them. A man of Falstaffian girth and personality, Černý was not just the most interesting Czech instrumentalist of his time; he was also cook, wine connoisseur, humorist—and above all, teacher and chamber music guru. Schooled in the Ševčík method by the master's assistant Bastař, he started as a violinist; but after World War I he became fascinated by the viola and from then on, devoted his considerable being to playing and propagating it. In 1920 he was one of four Czechs working in Ljubljana, Yugoslavia, who founded the ensemble called first the Zika and then the Prague Quartet; during World War II, when the occupying





Plate 80. Ladislav Černý (1891–1975), Virtuoso Violist, Chamber Musician, Pedagogue, and Propagandist for the Viola, playing his large G. B. Grancino Viola.





Plate 81. Oskar Nedbal (1874–1930), Composer, Conductor, Virtuoso Violist.

Germans forbade nationalistic titles, it was known as Černý's Quartet. Many great Czech string players cut their teeth in it, including Richard and Ladislav Zika, Willibald Schweyda, Miloš Sádlo, Ivan Večtomov, Alexander Plocek, Josef Simandl, Josef Suk II and Břetislav Novotný; the inner parts were played consistently by Herbert Berger and Černý and throughout its chequered career, the group reflected Černý's musical insights. "He really turned towards the public to play his solos," recalls the violin teacher



Plate 82. Original Bohemian (Czech) Quartet (left to right): Hoffman, Oskar Nedbal, Berger, Suk.





Plate 83. Dr. Milan Škampa (1928–) (R), at the first Lionel Tertis International Viola Competition, Isle of Man, 1980, with John White, English Violist and Professor of Viola.



Plate 84. The Smetana Quartet (left to right): Jiří Novák, Lubomír Kostecý, Antonín Kohout, Milan Škampa.

Jaroslav Vaneček. "When he had a solo, everybody in the hall was aware of it, because there came such an unexpected tone. One forgot about the other three players." The Prague Quartet's recordings—three works by Dvořák and one each by Smetana, Janáček, Brahms and Schumann—preserve his ideas for posterity.

Purely as propagandist for his instrument and inspirer of new compositions for it, Černý ranks with Tertis; while his contribution to Czech musical affairs, over six decades, is inestimable. Always ready to tackle new music, to the end of his long life, and encouraging his pupils to take similar risks, he was equally at home in Baroque, Romantic or Classical styles. Černý was a transitional figure in the history of string playing, harking back to the days of gut strings when little or no vibrato was used—with him, vibrato was simply one of a number of expressive devices. This does not endear him to some players of the British or American traditions; but it made a great impact on Paul Hindemith, who was of a similar disposition. The two met in 1922 at the Donaueschingen Festival and were firm friends from that day. Hindemith considered Černý the ideal exponent of his music and dedicated the solo viola Sonata Op. 25 No. 1 to him—the work owed much to Černý's advice. Luckily at least two recordings have survived, the earlier dating from the late 1950s when Černý was still in full vigour.



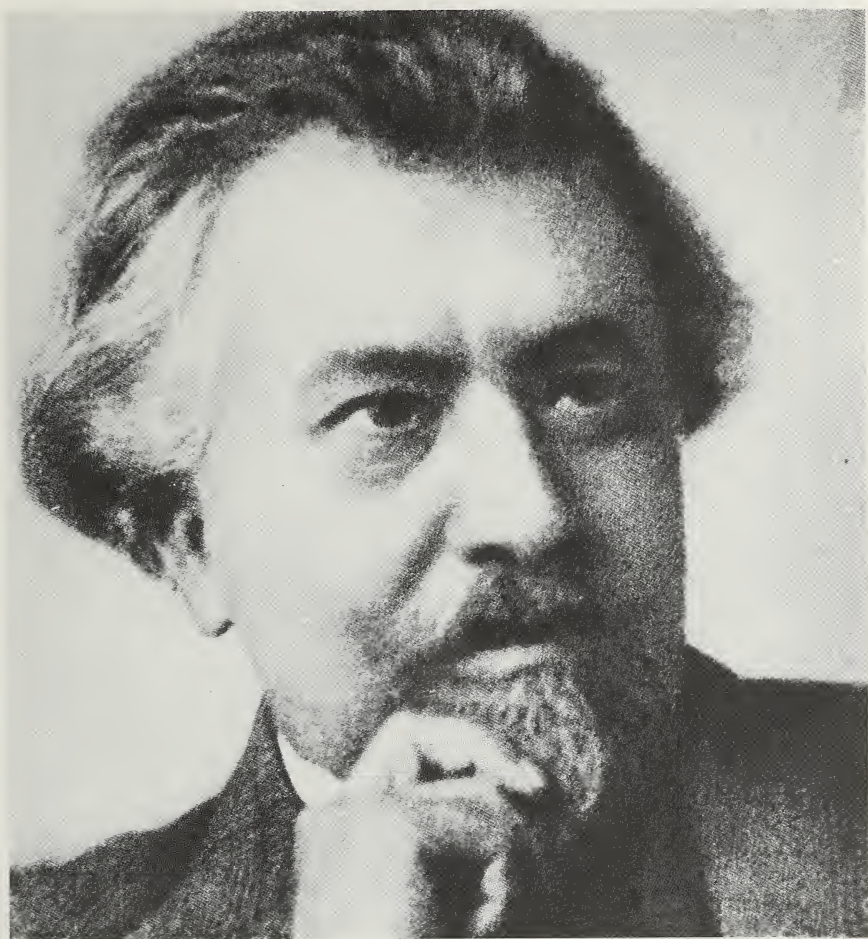


Plate 85. Jiří Herold (1875–1931), Virtuoso Violist of the Bohemian (Czech) Quartet, also Quartet Leader, Pedagogue, and Amateur Luthier.

A book could be written about Černý and two short ones already have been, in Czech by Jan Smolík (Supraphon) and in English by Ishaq Arazi (published by the author). A chapter on Černý, again by Arazi, appears in Book Ten of *The Way They Play* (Paganiniana), in which the manuscript of the Hindemith solo Sonata is reproduced with Černý's markings, sanctioned by the composer. Černý has left enough of his vast repertoire on record, over a 40-year span, for us to appreciate his greatness as player and interpreter. Of the solo works, I particularly commend his view of *Harold in Italy*, with the inwardness of the character fully realised: the various



Plate 86. Bohemian (Czech) Quartet: Karel Hoffman, Josef Suk, Jiří Herold, Ladislav Zelenka.

Hindemith works; Britten's *Lachrymae*, in which the appearance of the theme at the end has an unparalleled poignancy; the Bloch Suite, recorded twice; and Reger's G minor solo Suite, taped in 1968, a spellbinding inter-





Plate 87. Lubomir Malý (1938–), Viola Soloist and Member of City of Prague Quartet.



Plate 88. Hubert Šimáček (1912–), Viola Soloist and Chamber Musician.

pretation. All these date from Černý's 60s, 70s or 80s; and by the time he recorded the Hummel Sonata, in 1974, his tone was a mere thread of sound. In later years he played seated and, like Hindemith, tended to rest the heavy instrument on his huge paunch—which gave his downward shifts an individual flavour, to say the least! But he accommodated his technique to his physical disabilities; and when his hands were so hammered by taking his vast weight on two walking sticks that his writing became quite shaky, he still played in tune.

Černý's pupils will tell you that while his emendations to scores were all right for him, they did not work for everyone; but he communicated a rare spirit of adventure—and musical values always came first with him. "He would not stand for mediocre, bland musicmaking," says his pupil James Durrant. "He was the greatest musician I've ever come into contact with—I learnt more from him in five minutes than I've learnt from anyone else in years." Lessons were enlivened by jokes, especially puns—"This piece must be made more black," he told the young Karel Doležal (*černý* means black). Durrant, who was in his 30s and leader of an orchestral section when he came to Prague from Scotland to study, was astonished to find himself being shouted at when he did something wrong, but quickly adjusted. "If he wanted to shout, he would shout—I loved it." Alistair Beattie, also from Scotland, found that Černý had "quite a bite to his tongue when necessary—





Plate 89. Josef Suk (1929–), Violinist and Violist.

but when you played badly, he didn't have to say anything, you just felt this crushing disapproval." All his pupils discovered that his approach to the actual teaching was entirely different for each; while Černý adhered to much of Ševčík's method and used his exercises, he tried to suit his lessons to the needs of the individual. When Doležal rejected his suggested fingerings for a piece, he remarked: "I am glad you are not my epigone." He tried to see the good in everyone. Beattie took him to hear Frederick Riddle play the



Plate 90. Karel Špelina (1936–), Czech Philharmonic Orchestra.

Walton Concerto with the Royal Philharmonic, who were visiting Prague. "It was not the way he saw the music, but he was too generous to say so." Černý's viola, an anonymous German instrument once thought to be by Grancino, is now played by Josef Suk, while his favourite bow is owned by Milan Škampa. Prior to acquiring the "Grancino", he played a Maggini which Vaneček recalls "was full of woodworm, but he cherished it."





Plate 91. Josef Kod'ousek (1923–), Vlack Quartet.

Two others of Černý's generation were Robert Dolejší (1892–????), who also played the viola d'amore, and Josef Beran (1896–1978), who studied with Herold and himself became a valuable teacher. Dolejší, a Ševčík pupil, emigrated to America and worked in Chicago. Beran played in the old Suk Quartet, with whom he can be heard on some recordings, and made guest appearances with other ensembles. However a more formidable rival to Černý as teacher and chamber musician in Prague was Vincenc Zahradník



Plate 92. Jaroslav Karlovský (1925–), playing Hindemith's *Der Schwanendreher* at the 1961 Prague Spring Festival, with the Composer Conducting the Czech Philharmonic Orchestra.

(1899–1967), a member of the Ondříček Quartet from its formation in 1921—it was named after the celebrated František of that ilk. Zahradník studied with Jindřich Feld and his composition teacher at the Prague Conservatoire—where he himself was later to teach the viola—was Foerster. The Ondříček Quartet, a most graceful group, made a number of recordings, all of Czech works; besides the expected masterpieces by Smetana and Dvořák, these included Janáček's First, Novák's Second and the Polka by Fibich. Their lovely recording of Dvořák's Piano Quintet, with the great pianist Jan Heřman, found its way on to an early American LP. From these records we can hear that Zahradník was a warmer-toned player than most of his contemporaries but still a transitional artist. In a recording of Vranický's Concerto for two violas, his partner was the excellent Václav Jenc (born 1905) from the Czech Radio Orchestra.

While the Prague school was establishing itself, a rather different tradition was growing up in Brno, the major Moravian centre. Here an earthier quality was appreciated in string playing, largely due to the influence of Janáček and his music, and this attitude has persisted. Those who make tonal refinement their first priority are inclined to label the Brno style provincial; yet the gutsy attack and vigorous bowing of Moravian string players is basic to their view of certain music—and when they feel it is appropriate, they can play with as much care as anyone. In Brno as in Prague, quartet ensembles helped to develop viola technique and tone production; and by a happy coincidence, just when the Bohemian Quartet were asking Janáček to write a work for them, in 1923, an ensemble was being formed in Brno which would win fame as the Moravian Quartet. The founder violist, Josef Trkan



(1897–1941), was a dedicated artist who studied composition and conducting and was still taking private lessons from Ševčík long after he had finished his studies with Reissig. Sadly Trkan did not live long and towards the end of his life his place had to be taken by the second violinist; but he had the great satisfaction of working with Janáček on both his quartets. In the second, *Intimate Pages*, the composer had set his heart on using the viola d'amore—perhaps more for its name and romantic association than for its actual tone, though he specified it with equal impracticality in other works. The Moravians tried to respect his wishes but not surprisingly, a normal viola had to be substituted. They worked with the composer on the new composition on March 18 and 25, 1928, and after his death on August 12, they gave the first performance—on September 11. I am not aware of any recordings of Trkan's playing, but in 1923 he composed a Sonata for viola and piano.

His successor in the Moravian Quartet was Richard Kozderka (born 1908), a lynch-pin of the Brno school who has been able to pass on several inter-related traditions of interpretation to his students and colleagues. Kozderka first played the violin under his father František and at 12, moved to a line of teachers including Kubánek, Vávra and his uncle Karel Zika. From 1929 to 1955 he led the violas in the Brno Radio Orchestra, then held the same position in the State Philharmonic until 1971. He was always involved in chamber music, first with the old Janáček Quartet, then with the Brno Quartet and from 1940 to 1948 with the Moravians, whose regular second viola he had been. He then played until 1957 in the quartet named after his famous cousin Richard Zika (1897–1947). Kozderka gave the first Czechoslovakian performances of the concertos by Milhaud and Walton, the latter with the composer Alan Bush conducting; and he played many works by his compatriots, some written specially for him. A highlight of his career was his visit to London with the Prague Quartet in 1937, when they played Dvořák's E flat Quintet at the Wigmore Hall and recorded it for EMI at Abbey Road. This sparkling performance allows us to hear Černý and Kozderka together.

Another exceptional artist took over from Kozderka in the Moravian Quartet—Antonín Hyksa (1905–1971), who had specialised in the violin quite late in life, having intended to be a teacher. He studied part-time with Feld, Hoffman (of the Bohemian Quartet) and Kocian; and only in 1932 did he take up the viola, at the instigation of Reissig, playing in both the Herold Quartet and the Czech Piano Quartet. Hyksa taught in Prague after World War II and went to Brno in 1948, playing in the Moravian Quartet from that year until its dissolution in 1959. A successful teacher, first at the Academy of Music and then at the Janáček Academy, he had three books of viola exercises published by Supraphon. As a soloist he inspired some 30 works for the viola by Czech composers. Two of his recordings are particularly interesting: Bořkovec's solo Sonata, and Ostrčil's autobiographical Sonatina for

viola, violin and piano, in which the viola has the leading role. Hyksa is remembered for the musicality and warmth of his interpretations. Among his Brno colleagues a noted viola soloist was Jaroslav Gotthard (1904–1999), who studied violin, viola (with Vávra) and conducting, played in the original Janáček Quartet from 1932 to 1938 and in the Doležal Quartet from 1940 to 1950 and was a member of the Brno Radio Orchestra; he then became conductor of the Ostrava Radio Orchestra and the orchestra in Karlový Varý, where he died. His successors in the Doležal Quartet were Jan Plichta (1898–1971), who was conductor of the Brno Radio Orchestra, besides teaching the viola and chamber music at the Conservatoire; and Otto Mazurek (born 1927), who also played in the Brno Symphony Orchestra and now lives in West Germany.

Four Prague violists who made their mark in the transitional era were Bohumil Klabík (1905–1964), Jaroslav Svoboda (1909–1973), Vilem Kostečka (born 1912)—all pupils of Herold—and Josef Podjukl (born 1914). Klabík was principal for many years in the National Theatre Orchestra, playing from 1942 in its Quartet which he co-founded, and with which he recorded the Second Quartet of Martinů. This work was partially dedicated to him, as a member of the short-lived (1925–1928) but influential Novák-Frank Quartet. He taught at the Prague Conservatoire from 1953 and in the 1950s made recordings of modern music with the Hába Quartet. Svoboda was the son of a composer and himself the author of many works, including a solo suite and some studies for the viola. He held various orchestral posts and co-founded the ensemble known first as the Pešek and then as the Czechoslovak Quartet, with whom he recorded—a deeply felt Beethoven A minor was widely circulated. On Klabík's death he took over his class at the Conservatoire. Kostečka was principal viola at the Smetana Theatre but became known to audiences all over the world as a long-time member of the Czech Nonet. This ensemble, which started with just one work in its repertoire—by Spohr—now has more than 150, including many written specially for it by composers from Foerster onwards. Podjukl, a pupil of Morávec, led the violas in the National Theatre and made a special study of chamber music with every teacher from Talich downwards, playing in the Herold Quartet from 1941 and in the Novák Quartet (which grew out of the Hába Quartet) from 1955 to 1971. This ensemble changed leaders in mid-stream but made a number of first-rate recordings, in which Podjukl's firm tone was heard to advantage—notable were Dvořák's rarely heard C major and the Bartók and Prokofiev Quartets. Jaroslav Horák (born 1914) was a violinist in the Czech Philharmonic but spent his spare time propagating the viola d'amore, as soloist, member of the Pro Arte Antiqua group and recording artist. Interesting music for viola d'amore and double bass was written for him by Mašťalíř and Vorlová.

Hubert Šimáček (born 1912) specialised in the viola relatively late; born

in Romania, he studied violin with Kubát in Bratislava and Kocian in Prague, then became a teacher in the provinces. He returned to active musicmaking as a violist in the Bratislava Radio Orchestra; and he soon progressed to leading the violas in the Slovak Philharmonic and the Bratislava National Theatre, from 1939 to 1945, also playing in the Actardjev Quartet. After the war he spent two years in the Prague Symphony Orchestra, then returned to teach in Bratislava and play in the Slovak Quartet; but he went back to the Prague Orchestra in 1955 as viola principal and co-founder of the City of Prague Quartet. He was playing until recently in the Prague String Trio, though he left the quartet in 1961 to become artistic director of the Prague Chamber Soloists—a post he still holds in spite of his “retirement” in 1977. Šimáček plays an 1853 F.A.V. Homolka and his haunting—if somewhat reedy and nasal—tone may be heard in a profound recording of Martinů’s *Rhapsody Concerto* with the Prague Symphony. His chamber music records include the same composer’s String Trio and the Franck Quartet. Like Černý, he is sparing in his application of vibrato, having no intonation problems to conceal. Jiří Valek has written four major works for him, a sonata, two concertos—one featuring violin and viola—and the *Two Dramatic Frescoes* for viola solo. He has also premiered music by Řezáč, Jirko, Loudová and Sommer.

With Václav Neumann (born 1920) we move into the postwar era. Slight but perceptible differences are apparent in violists who started their careers after 1940, when three essential changes seem to have occurred in Czechoslovakia, though they were influenced by what was happening elsewhere. First, a significant number of string players returned from studies in Paris, which had been a Mecca for Czech musicians in the inter-war years. According to the cellist Antonín Kohout, this French leavening helped to make string playing in Prague lighter and more transparent, just when it was in danger of becoming too heavy. Two worldwide trends affected such basic matters as shifts and vibrato. Older players used upward and especially downward portamento freely for expression, and tried to play each theme on one string; and their vibrato was minimal. The war blew away “expressive portamento”, along with much else; while vibrato, once a subtle device to be varied according to style and mood, became endemic—Prague took up this trend rather later than other European centres, which had been heavily influenced by Kreisler *et al* since the turn of the century. Those Czech players with a strong feeling for colour continued to apply vibrato sparingly, but they were not immune from outside influences; and the postwar Prague appearances of Oistrakh and later Rostropovich, with their huge, round tones, had a shattering effect on young musicians.

Neumann, intended as the leader of the Smetana Quartet, took up the viola because he already had his eye on a conducting career and thought the first violin’s job too onerous. When he left the young ensemble in 1947, the



leader Jaroslav Rybenský (born 1923) switched to viola! Now Neumann is chief conductor of the Czech Philharmonic and Rybenský has returned to the violin, but both were useful violists. A similar confusion attended the founding of the Vlach Quartet, the violist from 1948 to 1952 being Soběslav Soukup (born 1922), a pupil of Morávec and Černý. Then came Jaroslav Motlík (q.v.); and finally the superb soloist Josef Kod'ousek (born 1923), who was with the ensemble from 1954 until its members started going their own ways in 1977. Kod'ousek is a violist in a different mould from his predecessors, producing a big tone warmed by a good deal of vibrato. This suited the romantic style of the quartet; and it has made him very acceptable to Western ears. A pupil of Reissig, Kubát and Daniel, he is one of his country's foremost teachers of viola and chamber music; and he takes a keen interest in the Suk Chamber Orchestra. His recordings are legion, those with the quartet taking in such composers as Suk and Stenhammar, while his solo tapings include the Mozart and Karel Stamic Sinfonie Concertante (both with Josef Suk) and the B flat Concerto by Antonín Stamic, as well as sonatas by Jan and Karel Stamic, Schubert, Brahms, Hindemith, Martinů and Rebecca Clarke and pieces by Schumann, Britten and Dvořáček. Kod'ousek's favourite viola is a Paolo Castello of 1776, 41cm long, though he also owns modern instruments of the same size by P.O. Špidlen and J.B. Herclík. Some years ago he recorded (as second viola) Dvořák's Sextet and E flat Quintet with the Dvořák Quartet; and for sheer depth and beauty of sound it would be hard to beat the combination of Kod'ousek with that ensemble's rich-toned violist Jaroslav Ruis (born 1928). This player, who studied with Zahradník, can be heard in many recordings by his quartet, the most recent being of Dvořák's E flat, Op. 51; Ruis's playing in the famous *Dumka* is of breathtaking beauty. He is also the dedicatee of a Partita for solo viola by Klusák.

Since the war the mainspring of the Brno school has been Jiří Kratochvil (born 1924), best known as violist of the new Janáček Quartet since its debut in 1947. He studied violin with Jedlička, the long-time second fiddle of the Moravian Quartet, then viola with Hyksa and Kozderka. While pursuing his solo and quartet career, he served as principal viola in the Janáček Opera from 1949 to 1954. The Janáček Quartet, one of the world's finest during the 1950s and 1960s, went into partial eclipse on the death of its first leader Jiří Trávníček in 1973; but this meant that Kratochvil had more time for solo work and his students at the Janacek Academy. He used to play a 1733 Jakob Techler but now has one of Strnad's finest violas. The Moravian composers Křivinka, Matys and Blážek have written works for him and one of his few recordings from the 1980s is of a little duo by Matys. The Janáček Quartet have made only two recordings since 1973, Shostakovich's Piano Quintet and Janáček's Concertino, but both are showcases for Kratochvil's vigorous, intense playing. Alongside their Prague friends the Smetana Quartet—a rela-



tionship cemented by performances (and two recordings) of Mendelssohn's Octet—the Brno foursome have been responsible for bringing Janáček's chamber music to prominence. Their fiery renderings of the quartets have been documented on record, tape and film; and Kratochvil's interpretations of the important viola parts are to be treasured, as representing the best of the Brno tradition.

From the same generation comes the teacher, soloist and composer František Slavík (born 1921), a tireless proponent of the viola d'amore in Brno for more than 30 years, whose repertoire takes in the greater part of its literature, from Ariosti to the present—even the Paganini Caprices! His book *The Viola d'Amore Compendium* awaits publication. The Ostrava violist Rudolf Šrubař (born 1925), studied violin, viola—in Brno with Hyksa—composition and conducting. He has made his career in his native city, mainly as a member of the Ostrava Quartet but also as teacher, soloist, enthusiast and propagandist for the viola. In 1956 a new Moravian Quartet was formed in Brno and the violist since 1966 has been Hyksa's pupil Dr Jiří Beneš (born 1928), who was previously in the Moravian String Trio. A musicologist and writer as well as a player, he teaches at the Janáček Academy and the Brno Conservatoire. He can be heard on a few quartet recordings. In Bratislava the Slovak Quartet is prominent and its violist Milan Telecký (born 1930) has done much solo work, including recordings of Shostakovich's Sonata and Martinů's *Rhapsody Concerto*. A pupil of Hyksa, this former principal of the Slovak Philharmonic is himself a sought-after teacher.

Students at the University of Victoria in Canada can work with one of the best Czech violists, Jaroslav Karlovský (born 1925). He was a Černý protégé and until 1968, when political events caused him to emigrate, was set on a major career in his native country. With the Czech Philharmonic, of which he was a leading member, he recorded the Bartók Concerto and one written for him by Lubomír Barta; and he played Hindemith's *Der Schwanendreher* with the composer conducting. From 1960 he was in the City of Prague Quartet, with whom he recorded; but the ensemble split in 1968, Karlovský's half going to New Zealand with two colleagues as the Czech Quartet. He then moved to Australia before settling in Canada. His violas have included a Maggini, a P.O. Špidlen, a Sitt of 1877, the J.B. Guadagnini used by Morávec and his present two—a Vincenzo Postiglione of 1898 and an Otto Erdesz.

For more than three and a half decades the Czech Philharmonic had had a viola section second to none; and much of the credit must go to Jaroslav Motlík (born 1926), a Morávec pupil who has been in the orchestra since 1948, leading the section since 1951. Besides learning from sitting in front of many great conductors, he has had conducting lessons from Celibidace and has constantly been involved in chamber music, of which he had made a

number of records since leaving the Vlach Quartet. His solo recordings include Stravinsky's *Elegie*, sensitively played, the Sonata by Martinů and the *Sonata Elegica* by Ceremuga; with his orchestra, under Zdenek Kosler, he made a fine live recording of Martinů's *Rhapsody Concerto*. Motlík is the archetype of the modern Czech violist, with a firm, forthright tone not muddled with too much vibrato. He teaches at the Prague Academy and takes an interest in the making of violas, especially at Luby, West Bohemia, where Karel Zadrazil constructed an instrument for him in 1978. Motlík uses this in addition to his anonymous Italian viola from around 1750. Other leading players in the Philharmonic are Karel Špelina (born 1936) and Karel Řehák (born 1937). Špelina produces an interesting variety of tones from his old violas, a 39cm Strnad of 1800 and a 44cm Eberle of 1741 which he says is very difficult to play, though there is no sign of this in his recording of sonatas by two of Bach's sons. Most recently he had played a 1765 Hulinzký with an exciting sound. Špelina is a member of the Martinů Piano Quartet and the baroque group Ars Rediviva; and he has recorded the Josef Reycha Concerto, all the viola music of Milhaud, sonatas by Hindemith (even Op. 25 No. 4) and Honegger, and two Beethoven quintets with the Suk Quartet. Their violist is Řehák, a warm, full-blooded musician who took up the viola when he was 20, at the urging of Černý. He remembers his old professor as an inspiring teacher and "a wonderful friend". While not neglecting the Classics and Romantics, Řehák and his quartet colleagues have made a special study of 20th-century music; and this is reflected in his instruments, a Gagliano of 1842 and a Přemysl Herclík made in his home town of Mlada Boleslav in 1960. The Suk Quartet may be heard in many recordings, including all the chamber music by the composer whose name they have taken. One of their more interesting Classical offerings is a bassoon quartet by Kramář (Krommer), in which the wind instrument is supported by two violas and cello. A violinist in the Philharmonic, Jan Marek (born 1933), has led orchestras and a quartet but is also a fine violist, taking that role in the Kroft Quartet; while two members of the viola section, Ivan Pazour and Jaromír Pavíček, explore the rich repertoire of viola quintets in the Prague String Quintet—a group unique in Europe and possibly in the world.

The two most remarkable Prague artists who have taken up the viola since the war can often be heard together, in concert or on record: Milan Škampa (born 1928) and Josef Suk (born 1929). Dr Škampa was Černý's only violin pupil and though he never studied the viola with him, was influenced by the older man's playing and had often considered cultivating his instrument. Initially Škampa studied with his mother Antonie Škampová (*nee* Morávcová), an exact contemporary of Černý and his classmate under both Lachner and Bastar; so the young man's tuition was unusually coherent. He would have lost part of a finger on the left hand in a childhood accident with a deckchair, had his mother not been a violin teacher and persuaded the

doctor to save it. Brought up to love chamber music, as a student he led a quartet with Motlík as second violin! In 1955, when Rybenský left the Smetana Quartet, its cellist Antonín Kohout immediately thought of Škampa, whom he had met when sent as a lad to Madam Škampová to play chamber music. Within months Škampa mastered a new instrument and a new clef, and learnt a dozen quartets by heart (in those days the Smetanas played from memory—they still perform their favourite Czech works without the music). He was inspired in his new vocation by having the use of Dvořák's Homolka viola.

Dr Škampa brought a penetrating new mind into the greatest modern Czech chamber ensemble, encouraging his colleagues to experiment with different instruments and varying combinations of strings; at one stage they played a new matching set of fiddles by P.O. Špidlen. Apart from his natural musicality and command of differing styles, Škampa is unique for his tonal palette; he draws a vast spectrum of sonorities and dynamics from his various violas, ranging from an unearthly *senza vibrato* pianissimo through more throaty, reedy tones to a vibrant, almost violent forte. He is Černý's true heir, resembling him in his attitude to vibrato; and hearing him deliver the opening of Dvořák's *American* or Smetana's *From My Life* recalls what was said about Nedbal. Škampa will choose not only the ideal instrument for a particular work, but also the ideal bow; he has a huge collection of these, normally travelling with half a dozen. His activities as quartet player and musicologist—he is the leading authority on Janáček's quartets—have ruled out an extensive solo career; and since the late 1960s he has had teaching commitments at the Academy. However his long list of recordings includes the Mozart Sinfonia Concertante (with Suk), both Mozart duos and two separate versions of the Martinů *Madrigals*, on which he gave a memorable master class at the first Lionel Tertis Competition in 1980. He made the first Czech recording of the Martinů Sonata. Škampa mostly plays an adapted A.H. Amati of 1616, also bearing Sitt's label from an extensive rebuild in 1859, which matches the sounds of the old Italian instruments used by his colleagues since 1972. He has had two P.O. Špidlens; the Homolka; and an old Hellmer suited to small halls and studios—he used it for recording the two Smetana Quartets in 1976.

It is a privilege to hear Škampa play second fiddle to Josef Suk, who in 1973 made his debut as first violist of a "Smetana Quintet". A year later, Dr. Škampa was saying of him: "He is one of the greatest violists of all time. He is perhaps even better on the viola than on the violin!" Certainly Suk's vibrato, which on the violin can seem excessive, is perfectly adapted to the viola—his best Bach interpretation, for instance, is the Sixth Brandenburg. As a violinist, Suk has an impeccable pedigree, being the grandson of his namesake from the Bohemian Quartet and the pupil of Ševčík's protégé Kocian. His enthusiasm for the viola—to which, he laments, he cannot



devote enough time—perhaps stems from his great-grandfather Dvořák, though he came early under the spell of Černý when he led the old Prague Quartet in its last years. On Černý's death in 1975, Suk acquired his instrument, finding it better than the small N. Gagliano he had been using. Suk's way with the viola has all the brightness and coloristic range of his violin playing, with an added warmth and an instinctive feeling for the instrument's darker qualities which is rare among violinists who play the viola. His intonation is flawless, his legato always full and firm yet supple and sensitive, his dynamic range wide. After a quintet session in 1981, Dr Škampa felt Suk had even improved on his sensational beginnings as a violist, adding: "I really enjoy playing chamber music with him." Suk's viola recordings include two of Dvořák's E flat Quintet (the first one with the Gagliano), *Harold in Italy* (very different from Černý's interpretation with the same instrument but equally fine), the Shostakovich Sonata, his own transcription of Dvořák's *Silent Woods*, Bach's Sixth Brandenburg, Martinů's *Rhapsody Concerto*, Mozart's six Quintets and his Sinfonia Concertante. Having recorded this as a violinist with both Škampa and Kod'ousek, Suk taped it again in 1979 with the Czech Philharmonic but without a violist; a week later, he dubbed in the viola part! The result has the merit of unanimity of phrasing between the solo parts; but most listeners will prefer the "give and take" of his 1983 recording, with Iona Brown playing the violin and directing the Academy of St Martin-in-the-Fields.

Since 1968 the violist of the City of Prague Quartet has been Lubomír Malý (born 1938), who had also carved out a considerable solo career and is now a National Artist. Devoted to the viola since he was 14, he has already celebrated the Silver Jubilee of his concert debut. His teachers were Zahradník and Černý. Though smaller in physical stature, Malý is a violist in the Suk or Kod'ousek mould, with an ample tone of great warmth; indeed in earlier years he overdid this all-purpose warmth, to the detriment of the music. It has been a pleasure to hear him develop greater variations of tone colour, to go with his natural facility; as a result, his phrasing has acquired more subtlety—though a recent recording of *Harold in Italy* marked a relapse. Malý's violas are a 40cm Pietro Floriani of 1852 and a 40.5cm Homolka of 1894. He teaches at the Academy and has inspired a number of works by Czech composers, two of the more interesting being *The Stone of Michelangelo* by Flosman and the beautiful Concerto by Železný—the latter in two versions, of which I prefer the revised score, without piano, made shortly before the composer's death. Malý has recorded all three of these, also Martinů's *Rhapsody Concerto*, Hindemith's *Trauermusik* and concertos by Vanhal, Jiří Benda, "Handel"/Casadesus, "J.C. Bach"/Casadesus and Telemann; in the Vranický and Telemann Concertos for two violas, he emulated Suk by playing both solo parts. With piano he has recorded the sonatas by Mendelssohn and Rubinstein and pieces by Joachim and



Kalivoda; and among his many chamber music records are the Bruckner Quintet (in which he plays first viola with the Kocian Quartet) and a set of all Dvořák's music for string quartet. The violist of the Czech Nonet since 1967, Milan Heřmánek (born 1942), was a pupil of Klabík, also has been one of the capital's top orchestral principals since graduating, first in the Czech Radio Orchestra and from 1965 in the Prague Chamber Orchestra.

If anyone wonders why the magnificent Talich Quartet is named after its violist, the answer is that Jan Talich (born 1945) was originally the leader. After two violists, the founder Jiří Najnar (born 1941) and Karel Doležal (born 1948), left within three years, Talich found himself in the situation which had twice faced the Smetana Quartet. A superb violinist was suddenly available, so Talich borrowed the Dvořák Homolka viola from Škampa and, with guidance from Černý, turned himself into a violist almost overnight. From that time the ensemble has gone from strength to strength. Talich now plays a 39cm Lorenzo Guadagnini of 1742 and apart from many lovely recordings with the quartet (including an acclaimed Beethoven cycle), he has taped the Brahms, Dittersdorf, Karel Stamic and Rubinstein Sonatas. His playing is refined and musical—as you might expect of the nephew of Václav Talich and the son of the violinist Valentina Loukotová—and his tone is pure and well focused. Of his predecessors, Najnar, a pupil of Klabík and Svoboda who plays a 1774 J.B. Herclík, is now with the steadily burgeoning Kocian Quartet; while Doležal had his own quartet for a time. Though he came from a musical family, he was a slow starter and at the first concert he attended, when he was 12, the difference between a violin and a viola had to be explained to him. Thanks to tuition on the violin from Dobrodinský and on the viola from Zahradník, Malý and Černý, he caught up fast and started his quartet in 1973, performing many contemporary Czech works. In 1986, however, he left the ensemble—which then became the Stamic Quartet with the excellent violist Jan Peřůška (born 1951), a Motlík pupil and previously principal in the Prague Symphony, whose solo recordings include Britten's *Lachrymae*, Shostakovich's Sonata and *Plankty* for viola and orchestra by Bodorová. Doležal, who had recorded quartets by Dvořák and Janáček and sonatas by Hindemith and Hummel, has a new ensemble.

Today the Czech school is rich in talent, with new virtuosi emerging every year. Those who have caught my ear include Karel Procházka (born 1943), principal of the Brno State Philharmonic and violist of the Brno Quartet, who studied with Hyksa and Kratochvil and plays a 1743 Eberle; Jozef Kýška (born 1943) of the Kosice Quartet, a Černý pupil; Zuzana Pešková, who learnt with Klabík and Svoboda—as did Jan Motlík (born 1944) of the Pilsen Radio Quartet; Libor Nováček (born 1949), soloist of the Czech Chamber Orchestra, with whom he had made beautiful recordings of the Telemann and “J.C. Bach”/Casadesus Concertos; Ladislav Dlouhý (born 1949) of the Czech String Trio, a pupil of Kodáňsek, Motlík and Černý;

Miroslav Sehnoutka (born 1952), Škampa's favourite pupil and a member of the superb Panocha Quartet, who uses a 1773 instrument by Giuseppe dall'Aglio of Mantua; Kod'ousek's pupil Josef Kluson (born 1953), of the steadily improving Pražák Quartet, who has a 1985 Tomas Pilař; Jan Jurík of the Trávníček Quartet, a Kratochvil pupil—as is Miroslav Stehlik (born 1955) of the Kyncl Quartet, who plays a Vladimír Pilař; Ladislav Kyselák (born 1956), a pupil of Kod'ousek, who has recorded the Sonata for Viola and Organ by Filas; Pavel Vitek (born 1956) of the Kubin Quartet, a Kratochvil protégé; Karol Kopernický of the Bratislava Quartet; Jan Jíša (born 1957) of the Martinů Quartet, who studied with Ruis and Malý; Alexander Lakatos of the Moyzes Quartet; and Dagmar Bekrová, a pupil of Škampa.

It augures well for the viola's future in Czechoslovakia that a network of good teachers has been established in the music colleges. There is also a growing repertoire of contemporary Czech works for viola—besides the composers already mentioned, others like Feld, Kalaš, Jaroč, Tausinger, Jiráček, Matěj, Havelka, Milan Slavický, Vrána and Provazník have written worthwhile pieces. The Czechs can boast one postwar classic, Martinů's *Rhapsody Concerto*; and although his viola works were composed in America for players of that country, they have set an example of how music with a real *cantilena* can be written for the instrument. Most important of all, Czechoslovakia boasts numerous soloists of the first rank who are dedicated to the viola—and Lubomír Malý considers it is now on a par with the violin and cello in popularity there. The nation which began the viola revolution is still very much in business.



# PART THREE

## THE HISTORY OF THE VIOLA IN THE DECADE 1980–1990

**T**he dates in PART THREE, 1980–90, cover the period between the publication of *Volume I* and *Volume II* of *The History of the Viola*. PART THREE opens with Chapter XVIII, “The International Viola Society,” which briefly reports the aspirations of Vadim Borissovsky, Paul Hindemith, and Wilhelm Altmann regarding the founding of an organization for violists; and then the actual founding of the organization in 1968 by Franz Zeyringer of Pöllau, Austria, and others. Chapter XIX through Chapter XXX contain summaries of some of the main events related to the viola that have occurred during the past decade: the annual International Viola Congresses; viola performances, including presentation of new compositions that encourage composers to write for the viola; the major viola performance competitions; new publications dealing with viola pedagogy, viola making; and other subjects pertaining to the viola. Chapter XXXI, entitled “Past and Future for the Viola,” concludes PART THREE.



## CHAPTER XVIII

# THE INTERNATIONAL VIOLA SOCIETY

### Pioneering Attempts by Hindemith, Borissovsky, and Altmann to Found a Society for Violists

In the early 20th century it was apparent to many violists that there should be an organization that would represent all violists, and that would help to promote their recognition in the world of music. In 1927 Vadim Borissovsky (1900–72), the famous Soviet violist met Paul Hindemith (1895–1963) for the first time in Berlin. This was to be the beginning of a lasting friendship. They both recognized and discussed the need for some kind of society or organization for violists, which they decided should be called *The Violists' World Union*. Neither Hindemith nor Borissovsky, however, had the time or the resources to actually initiate and promote the new society.

In March, 1929, a friend of Borissovsky and Hindemith, Prof. Dr. Wilhelm Altmann (1862–1951), Chief Librarian of the Berlin Royal Library, music critic, and editor of classical musical publications, published the first issue of *Die Bratsche*. This was a journal devoted exclusively to publishing articles pertaining to the viola and the viola d'amore. In the first issue Altmann stressed the need for founding an organization which he called *Bratschen-Bundes* (Viola Union or Brotherhood). At the time, neither the journal nor Altmann's recommendation for forming the *Bratschen-Bundes* met with significant response, no doubt due to the severe depression Germany was undergoing. Furthermore, the political events in Europe which eventually erupted into World War II were not conducive to establishing a new viola society.<sup>1</sup>

### Founding of The International Viola Society

Following World War II a more favorable climate existed for the formation of an International Viola Society. Altmann, Borissovsky, and

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<sup>1</sup>For a more detailed discussion of the pioneering work done to establish an organization for violists by Borissovsky, Hindemith, and Altmann, see Maurice W. Riley, *Volume I*, Chapter XIV.



Plate 93. Prof. Dir. Franz Zeyringer (R.), Founder and President of Die Internationale Viola-Gesellschaft (IVG), 1968–88, and Uta Lenkewitz-von Zahn, Secretary of IVG.

Hindemith did not live to see their dreams come true in 1968, when *Die Internationale Viola-Forschungsgesellschaft* was founded in Kassel, Germany.

No small part in the recent recognition of the viola as a solo and ensemble instrument comparable in importance to the violin and the cello has been due to the fact that violists now have an international organization, The International Viola Society (Die Internationale Viola-Gesellschaft), to which they can belong. This organization was founded in 1968 by Prof. Dir. Franz Zeyringer of Pöllau, Austria.

Through his diligence and dedication this Society, beginning in 1968 with a small group of viola enthusiasts in West Germany and Austria, gradually grew into an international organization of over a thousand members. Among those who assisted Zeyringer from the very beginning and who are still active are Prof. Dr. Wolfgang Sawodny, of Eichingen, a full-time Professor of Chemistry at the University of Ulm; Uta Lenkewitz-v. Zahn, a teacher of languages in the schools of Rheinach, near Bonn; and Str. Dir. Dietrich Bauer, a teacher of strings and orchestra in the Kassel Public Schools.

Sawodny has always been an officer in the organization and also makes a great contribution to the Society as Editor of the *Yearbook of the International Viola Society*, a journal devoted to the publication of articles of



Plate 94. Prof. Dr. Wolfgang Sawodny, Editor of *Die Viola, Jahrbuch der Internationalen Viola-Gesellschaft*, with George Riley, Violinist in The United States Air Force Symphony Orchestra.

scholarly research. Uta Lenkawitz-von Zahn has served in various capacities as secretary, as translator, and was the host-chairman of the XVI Viola Congress held in Kassel in 1988. Dietrich Bauer was the first Curator of the IVG Archives, which was located in Kassel from 1970 until 1976, when it was moved to Salzburg.

The American Chapter of the IVG, founded by Dr. Myron Rosenblum, was given official status in 1971. Canadian and English Chapters were organized in 1975.

The original name of the organization, founded in 1968, was *Die Internationale Viola-Forschungsgesellschaft* (The International Viola Research Society). When Dr. Myron Rosenblum founded the American Chapter of this organization, he named it *The American Viola Research Society*, a title that was used from 1972 to 1978. During that period of time, there was a reluctance on the part of many violists, both performers and teachers, to join the Society because they believed that the organization was concerned solely with musicological research, and that the Society did not promote an interest in viola performance. These suspicions were not, and are not, founded on fact. However, in order to allay these misconceptions the title of the American Chapter was changed in 1978 to *The American Viola Society*. This resulted in a steady increase in the society membership from the viola performance and the viola teacher sectors.

At the VIII International Viola Congress held in Graz, Austria, in 1980,

those in attendance discussed changing the name of the International Viola Society for the same reasons that had prompted the American Chapter to change its title. There was some opposition to a change in name for the organization; there were those who insisted that the original intent to include *research* not be forgotten and eliminated from the goals of the organization. The majority of those present expressed themselves as being in favor of a new title, but to retain all the original goals. It was decided that a committee would study the problem and present a new name for consideration at the X Congress, to be held in Stuttgart in 1982.

At Stuttgart, in 1982, the following title was adopted, which satisfied all members:

*Die Internationale Viola-Gesellschaft, Verein zur Förderung des Violaspiels und der Viola-Forschung (The International Viola Society, Association for the Advancement of Viola Playing and of Viola Research).*

Because of the length of the title, it is usually shortened to *Die Internationale Viola-Gesellschaft*, or *IVG*. This latter abbreviation will ordinarily be used in the following chapters.



## CHAPTER XIX

# THE VIOLA IN 1980

### The VIII IVG Congress

The VIII International Viola Congress was held in Graz, Austria, July 2–6, 1980. Franz Zeyringer, President of the IVG, was the host-chairman.

The events of the Congress got under way on Wednesday evening, July 2, in the beautiful Stadtfarrkirche, where religious music featuring viola solo, voices, strings, and organ was presented by the Graz Pro Arte Ensemble and Hans Gutmeyr, viola. Works performed included.

J.S. Bach (1685–1750), Cantata “Gleich wie der Regen und Schnee vom Himmel fällt” (BWV 18);

Michael Haydn (1737–1806), *Ave Regina*;

Franz Aumann (1728–97), *Rezitatiav* “O Schmerz, O Qual,” and *Arie* “Wer Gnad’ bei Gottes Thron in wahrer Busse suchet”;

Franz Koringe (1921–), *Cantate*, “Per mondo igliore”;

Benedetto Marcella (1686–1739), *Psalm 50* “Miserere mei Deus.”

Recitals featured the following violists: Hans Gutmeyr, Christa Opriessnig, Walter Klasimic, Andras von Toszeghi, Werner Ehrbrecht, Ulrich von Wrochem, Franz Zeyringer, Herbert Kefer, Yizhak Schotten, Robert Slaughter, and Mary Atwood. Viola-viola d’amore concerts were given by Myron Rosenblum, Dr. Daniel Thomason, and Günter Ojsteršek (now President of IVG). Ulrich Drüner performed on both the viola and the viola pomposa. Duet recitals featured Dr. David Dalton, viola, and Donna Dalton, soprano; and Gustav Szerdi-Saupe, viola, and Anna S. Molnar, Harp.

A lecture recital was given by Prof. Dr. Wolfgang Sawodny, “The Viola Sonatas of J.B. Wanhal (1739–1815)”, and performed by Wolfgang Scherer, viola. Dr Myron Rosenblum spoke about, “Music for Viola and Viola d’Amore.” Lectures were given by Ulrich Drüner, “The History of the Viola Etude;” and Dr. David Dalton gave, “A Tribute to Dr. William Primrose.”

Franz Zeyringer and Wolfgang Suppan paid tribute to the composer-violist, Otto Siegl (1986–1978), who composed 19 significant compositions for the viola. Suppan also gave a lecture on “Music in Styria.”

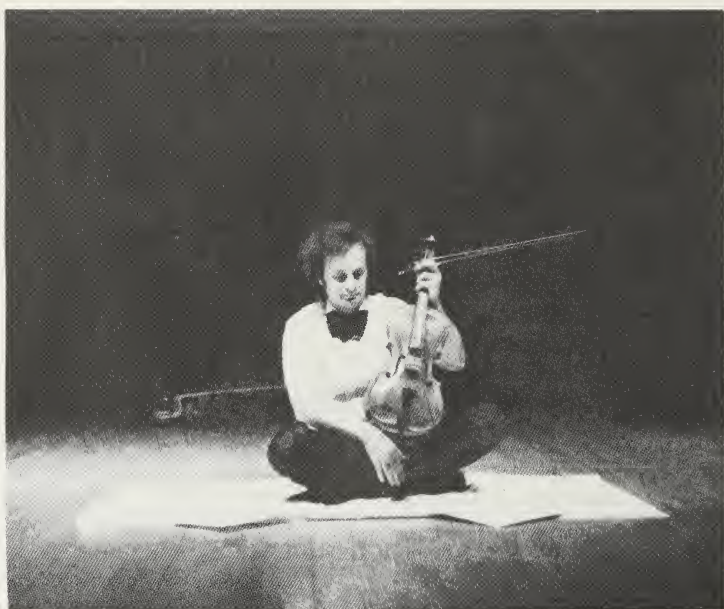


Plate 95. Ulrich von Wrochem performing Luciano Berio's *Sequenza VI for Solo Viola*, at VIII IVG Congress, Graz, 1980.

Two evening concerts were given with the accompaniments played by the United States Air Force Symphony Orchestra, directed by Capt. Lowell E. Graham. The concerts featured works for viola and string orchestra: Georg Philipp Telemann (1681–1767), *Concerto in G Major for 2 Violas*, Robert Slaughter and Mary Atwood; Christoph Graupner (1683–1760), *Concerto for Viola d'Amore and Viola*, Dr. Myron Rosenblum and Robert Slaughter; Henk Badings (1907–), *Concerto for Viola*, Robert Slaughter; and Yizhak Schotten performed: Telemann, *Concerto in G Major*; Benjamin Britten (1913–1976), *Lachrymae for Viola*; Alan Schulman (1915–), *Theme and Variations for Viola, String Orchestra, and Harp*.

A concert of great historical interest was given by a group from Vienna playing viola, viola da gamba, baryton, and arpeggione. The latter was played by Alfred Lessing.

The following article, "The Guitare D'Amour," by Alfred Lessing, is extracted from the program notes for the above concert. It gives an interesting background of the instrument for which Franz Schubert wrote *Sonata für Arpeggione*, D.821. The English translation is by Uta Lenkewitz-von Zahn.

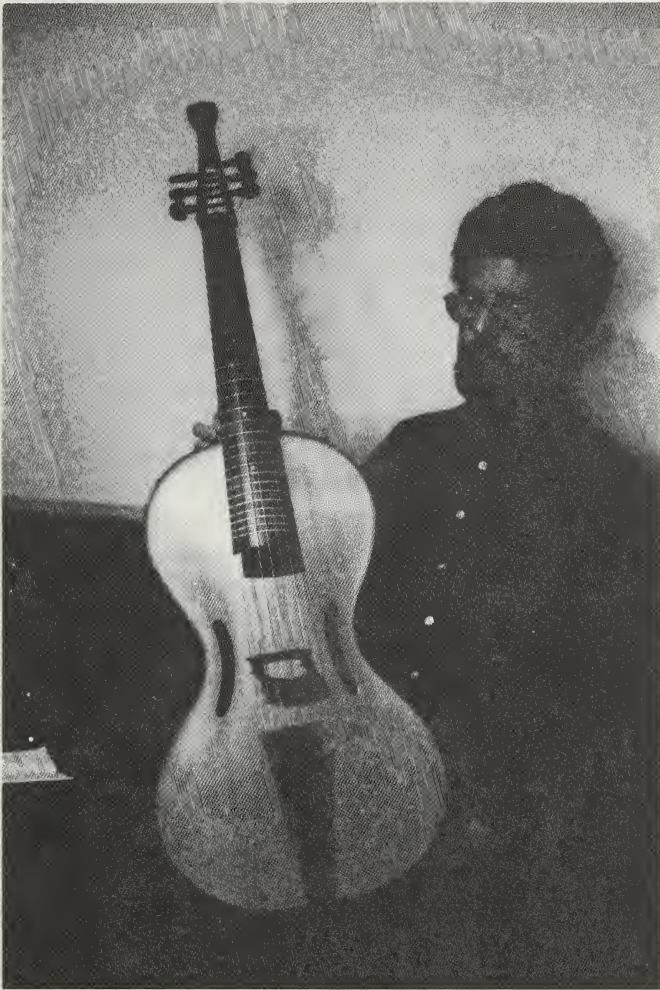


Plate 96. Albert Lessing with a Guitare d'Amour (or Arpeggione), on which he played Schubert's *Sonate für Arpeggione*, Graz, 1880.

### **The Guitare d'Amour by Albert Lessing**

In 1823 Johann Georg Tauffer (1778–1853), maker of musical instruments in Vienna, announced his GUITARRE-VIOLON-CELLO, which, following a contemporary report, “was praised by all experts as a desirable enrichment of the arts.” There were in fact some doubts regarding the first



rights to this “invention,” as a certain Peter Teufelsdorfer from Pest, Hungary, contended positively that he at the same time had been inspired by this idea. Besides there are strange parallels with a violin in the form of the body of a guitare, planned and built by F. Chanut (1787–1823).

The guitare d’amour or guitare-violoncello is a rather large string-instrument, related to the viol, which was no longer used at that time, while the form of the body and the tuning of the 6 strings (E A d g h e’) was taken over from the guitar. The finger-board has 24 frets of metal or ivory, which enable the player to use chords, double-stops or arpeggiando as on the guitar. In 1823 the Viennese guitar-player Vincenz Schuster wrote a “*Manual to learn the guitare-violoncello, newly invented by Herrn Georg Stauffer.*” The instrument was also called “BOGENGITARRE” (bowed-guitar) or guitare d’amour. In the introduction of this *Manual* we learn: “The sound, which is very similar to the oboe in the high and to the basset horn in low ranges, is very grateful to the ear, and one cannot resist the special impression, which must touch every listener.”

A second virtuoso on the guitare-violoncello was Heinrich August Birnbach (1782–18??). As a violoncellist and later also guitarist he worked in various court- or theater-orchestras in Vienna, Landshut, and Berlin, and introduced himself also as virtuoso on the “guitar with bow” (Chitarra col’arco). Schuster and Birnbach composed pieces for the guitare-d’amour for their own use, but most of them, with exception of a little *polacca* accompanied by the guitar by Vincenz Schuster, are obviously lost. Some contemporary arrangements prove also that violoncello-pieces were used for the new instrument, “because its special technical potential: great ease in playing difficult passages, fast parallel scales in thirds, chromatic, scales, and the purity of sound in complicated chords” could be used. The above mentioned “enrichment of the arts” by the guitare d’amour has certainly to be understood in relation to sound, because “the guitar with bow is remarkably graceful when accompanied by a normal guitar.”

Georg Stauffer, always busy in trying to perfect bowed and plucked string-instruments, did not see his hope of a vast spreading of the guitare-violoncello fulfilled. But he did win Franz Schubert’s interest in his invention. Schubert wrote a composition with piano-accompaniment for it. This was first played in 1824 by Vincenz Schuster. Schubert calls the string-instrument in the title of his autograph “Arpeggione,” a name, which occurs nowhere else. Whether Schubert was the creator of this name is not known; but it would certainly be questionable, since he hardly uses the really good possibilities of the instrument for *arpeggiando*. In the same way as the guitare d’amour, which already in 1830 was almost forgotten, so Schubert’s *Sonata in a minor* remained unknown and was not printed until 1871. To give the composition a more general attraction the words “viola” and “violoncello” were both mentioned in the title. Since then it is known as the



"*Arpeggione-Sonata*" and became a very popular piece, mostly performed on the violoncello.

Franz Schubert wrote this brilliant composition especially because of the appeal of the sound of the "guitar with bow," and at the same time aware of the playing-technique of the instrument. Of great charm is the use of *pizzicato*, which sounds rich and full as on the guitar. The first movement of the *Arpeggione Sonata in a minor, allegro moderato 4/4*, offers vast opportunities to the player to show off his capabilities. The whole range of the instrument from E to e''' is used. The basset horn-sound in the low range occurs in the 2nd movement, and *adagio 3/4 in E-Major*, leading over to an *allegretto*, beginning in A-Major and written in a great rondo form. The middle part in E-Major in the 3rd movement is especially suited for the guitare-violoncello and reminds one with its broken chords of Schubert's *Hirt auf dem Felsen* (Shepherd on the Rock). Another motif of the *allegretto* shows Hungarian influence. The whole work is, following its original aim, intended to give a marvellous display of the soloist.

The piano has only a short solo-introduction in the first movement, and in the *allegretto* is an intermezzo with accompaniment of *pizzicati* by the arpeggione. Mostly it has just an accompanying function, which Schubert has used, as in his lieder, with wonderful liveliness and richness of harmonies. Like the pianoforte, as it was built and used in Vienna at that time, it had the capacity to produce many variations of tone color.

### The Lionel Tertis Competition

The first Lionel Tertis International Viola Competition and Workshop was held on The Isle of Man, August 23–29, 1980. John Bethel was the host-chairman. The events took place in the many tourist hotels of the beautiful city, Port Erin. Concerts and the finals of the competition were held in a church which had been renovated into a small concert hall, now named the Erin Arts Centre. The winners of the competition were:

- 1st Prize—Paul Neubauer,
- 2nd Prize—Kim Kashkashian,
- 3rd Prize—Not awarded.

The winner of 1st Prize was awarded £1000 and a recital at the Wigmore Hall, where he gave the world premier of *Concerto No. 2 for Viola and Orchestra*, by Gordon Jacob, accompanied by the English Chamber Orchestra; and also performed with orchestra at the 1981 King Lynn Festival. The winner of 2nd Prize received £750. The required compositions for all contestants was the newly written *Concerto No. 2 for Viola and Orchestra*, composed for the Tertis Competition by Gordon Jacob.

Ten other prizes were also awarded:



Plate 97. Participants at Lionel Tertis Viola Competition, 1980, Port Erin, Isle of Man.



Plate 98. John Bethel, Chairman of the Lionel Tertis Viola Competition, 1980, and Mrs. Lionel Tertis, Port Erin, Isle of Man.

Hannings and Rubino Prize—Gabor Ormai, Hungary  
 Pennycrest Trust Prize—Kaoru Ichikawa  
 Performing Right Society Prize—Patricia McCarty, USA  
 Musician's Union Prize—Lynn Ramsey, USA  
 Isle of Man Bank Prize—Karen Dreyfus, USA  
 Midland Bank Group Griffin Prize—Susie Meszaros, England (Austria)  
 Sir Robert Mayer Prize—Michael Gerrard, UK  
 Sir John Barbirolli Prize—Toby Hoffman, USA  
 W. E. Hill and Son Prize—Ah Ling Neu, USA  
 Special Prize—Kaoru Ichikawa, Japan

The Jury for the Competition consisted of: Harry Danks, England; Paul Doktor, U.S.A.; Csaba Erdélyi, Hungary; Piero Farulli, Italy; Milan Škampa, Czechoslovakia; and Gerald McDonald (Chairman), England.

In addition, the members of the jury also gave recitals and master-classes. Others present who performed, gave master-classes, conducted multiple viola ensembles, and gave lectures were; Evelyn Barbirolli, Myers





Plate 99. Paul Neubauer, 1st Prize; Kim Kashkashian, 2nd Prize, Tertis Competition, 1980.

Foggin, Nobuko Imai, Jane Manning, Tully Potter, Maurice Riley, Simon Rowland-Jones, Wilfred Saunders, Bernard Shore, Thomas Tatton, Jukka Tiensuu, and Andras Von Toszeghi.

### **The American Viola d'Amore Society**

The American Viola d'Amore Society held a one-day conference in conjunction with the Violin Society of America at Hofstra University, Long Island, New York, November 6, 1980. Dr. Myron Rosenblum was the host-chairman.

### **Viola Competitions in Munich**

Internationaler Musikwettbewerb der Rundfunkanstalten der Bundesrepublik Deutschland is held in Munich, West Germany.

The winners in the 1980 viola competition were:

1st Prize—Not awarded;

2nd Prize—Johannes Flieder, Austria;

3rd Prize—Kim Kashkashian, U.S.A.;

—Tomoko Shirao, Japan.

In this prestigious competition prize winners in previous years were:





Plate 100. David Dalton, Tully Potter, Harry Danks, Maurice W. Riley, John White, Man Seng Chan, at the 1980 Tertis Competition.

- 1962 2nd Prize—Attila Balogh, Hungary/West Germany;  
3rd Prize—Hermann Voss, West Germany.
- 1967 2nd Prize—Nobuko Imai, Japan;  
—Michael Tolpygo, U.S.S.R.;  
—Vjaceslav Trusins, U.S.S.R.
- 1971 1st Prize—Vladimir Stopitshev, U.S.S.R.;  
2nd Prize—Rainer Moog, West Germany;  
3rd Prize—Uri Mayer, Israel.
- 1976 1st Prize—Yuri Bashmet, U.S.S.R.;  
2nd Prize—Wolfram Christ, West Germany;  
3rd Prize—Thomas Riebl, Austria.
- 1980 As listed above.
- 1983 2nd Prize—Barbara Westphal, West Germany.

### Publications

François de Beaumont, *Discographie 1920–1980, L'Alto et ses Interpreters*, Quatrieme Edition. Published by the Author.

This valuable book lists records alphabetically by composer and also has a cross-reference index of violist-interpreters. An *Addenda et Corrigenda* listing is furnished for the three previous *Editions* printed in 1970, 1973, and 1975. He also published *Lionel Tertis (1876–1975) Discographie*, 1975. De Beaumont, a Swiss physician, was an ardent lover of viola music. He had acquired a large personal collection of recordings. Unfortunately the above *Discographies* were his last. He met an untimely death in 1981.

Maurice W. Riley, *The History of the Viola*, published by the author (printed by Braun & Brumfield, Ann Arbor, Michigan), 1980.

This is the first book to deal with all aspects of the viola from c.1500 to the present.

## CHAPTER XX

# THE VIOLA IN 1981

### The IX IVG Congress

**T**he IX International Viola Congress was held in Toronto, Canada, June 11–14, 1981, sponsored by the Faculty of Music of the University of Toronto. A. Baird Knechtel, President of the Canadian Chapter of the I.V.G., was host-chairman.

The program included performances, master-classes, works for multiple violas, and lectures by the following persons: Dr. William Primrose, U.S.A.; Fyodor Druzhinin, U.S.S.R.; Harry Danks (viola d'amore), England; Rivka Golani, Ralph Aldrich, Steven Dann, Jaak Lioja, Uri Mayer, Hans-Karl Peltz, Robert Verebes, all of Canada; Lillian Fuchs, Raphael Hillyer, Jerzy Kosmala, Donald McInnes, Paul Neubauer, Thomas Tatton, Bernard Zaslav, all of U.S.A.; Ulrich von Wrochem, West Germany. Ensembles which performed were: The Kenneson Trio, Canada, with Carolyn Kenneson, Viola, Claude Kenneson, Cello, Janet Scott Hoyt, Piano; The Styrian Trio, Austria, with Franz Zeyringer, viola, Josef Pottler, clarinet, Ingebord Ertel, piano; The Congress Nine Symphony Orchestra, conducted by Uri Mayer and Simon Streatfield, both violists, accompanied viola concertos.

Among the many highlights of this Congress were three events of unique interest to those in attendance. One was a recital by the Soviet violist, Fyodor Druzhinin. The second was the honoring of Lillian Fuchs with a plaque commemorating her long and illustrious career as an artist-performer, a superlative teacher, and a composer and arranger of noteworthy works for the viola. The third was the last appearance of Dr. William Primrose on a Congress program, this time conducting a master-class.

The composition, *Sequenza VI for Solo Viola*, by Luciano Berio, which has aroused much critical comment from the time it was composed in 1967, was heard at the Viola Congress in Graz in 1980, and was repeated at the Toronto Congress, both times performed by Ulrich von Wrochem from West Germany. Von Wrochem, in the program notes for his recital, furnished the following interesting and informative commentary on the work:



Plate 101. A. Baird Knechtel (R), President of Canadian Chapter of IVG; Host-Chairman of IX IVG Congress, Toronto, Canada, 1981, with Donald McInnes (L) and Raphael Hillyer, Who Performed and Gave Master Classes.

"As in the *Chaconne* of Bach there are atonal modulations with chords of three or four tones. These are repeated in the manner of tremolo playing mainly at the frog, and also in a rhythmic manner—therefore *sekuenzas*. All these chords have relationships between themselves, not in the sense of harmonic construction but following a line ascending and descending. The few places with lyric character are best done in a meditative manner for the enjoyment of the audience and the performer. But the greater contrast should be in the way we hear contemporary music. We should try to eliminate hearing the harmonies and to begin with zero. After this experience the tonal music will be also *avant garde*; we should hear this music with the ears of the listeners at the first performance. Berio wrote the *Sequenza* in three editions: as a solo piece; for viola and 7 solo instruments; and for viola, 7 solo instruments, and large orchestra."

An exhibit of violas and viola bows by contemporary luthiers was sponsored by The Violin Society of America. Eric Chapman, President of the V.S.A., was in charge of this exhibit of over 40 makers.

### The International Viola Archives

The International Viola Archives was moved from the Mozarteum in Salzburg, Austria, to Brigham Young University in Provo, Utah, where it was combined with the William Primrose Archives. Now it is known as PIVA





Plate 102. Ralph Aldrich and Dr. William Primrose, at IX IVG Congress, 1981, Toronto, Canada.

(Primrose International Viola Archives). See Chapter XXIII for a detailed commentary on the Archives by the curator, Dr. David Dalton.

### **ASTA Viola Competitions**

In 1978 The American String Teachers Association began competitions for players of stringed instruments to be held in conjunction with their National Conventions. The awards in the competitions have developed from modest beginnings into more lucrative amounts and increasingly have gained in prestige.

In the First Competition, held in Chicago, Illinois, in 1978, the finalist was Katherine Johnk.

In the Second Competition, held in Minneapolis, Minnesota, in 1981, the winners were:

1st Prize—Basil Vendryes, Rochester, New York.

2nd Prize—Vicki Bunn, Palo Alto, California.

In the Third Competition, held in Boston, Massachusetts, February 25, 1982. The winners were:



Plate 103. Feodor Drushynin, Interpreter, and Maurice W. Riley.



Plate 104. Harry Danks, Viola d'Amore, Recitalist; and Thomas Tatton, Director of Multiple Viola Performance.



Plate 105. Lillian Fuchs, Gave Master Class, and Honored with a Placque for Her Lifelong commitment to the Viola.





Plate 106. Bernard (viola) and Naomi (piano) Zaslav, Duo-Recitalists.



1st Prize—Cynthia Phelps, Ann Arbor, Michigan.

Finalist—Lynne Richburg, Lansing, Michigan.

### Publications

There appeared in 1981 a very significant article which resulted from Drüner's scholarly research into viola concertos, one of the most important areas of music for the instrument: Ulrich Drüner, "Das Viola-Konzert vor 1840." *Fontes Artis Musicae*, (1981), pp. 153–76.

Drüner lists 141 compositions for viola and orchestra dating from the Baroque period to 1840. The listing is alphabetical by composer. The name of the publisher and date is given. Present location of publication or MS is also included. This article is indispensable to the scholar who is researching the early solo literature for the viola. Related to this article is the important addendum:

Walter Lebermann, "Das Viola-Konzert vor 1840, Addenda und Corrigenda," *Fontes Artis Musicae*, 30/4 (1983), pp. 220–221.

For additional information regarding concertos for the viola, see Chapter VII, "A Tentative List of Available Viola Concertos from the Baroque, Classic, and Early Romantic Periods."

## CHAPTER XXI

# THE VIOLA IN 1982

### The X IVG Congress

The X International Viola Congress was held in Stuttgart, West Germany, June 2–5. 1982. Ulrich Drüner was host-chairman.

Performing artists from West Germany were Ulrich Koch, Hans G. Brunig, Ulrich Drüner, Gabriel Decker-Roller, Ulrich von Wrochem, Peter Nolting, Günter Ojsteršek, and Herman Voss. Performers from foreign countries were Luigi Alberto Bianchi, Italy; Enrique Santiago, Spain; Vidor Nagy, Hungary; and Jerzy Kosmala and Lawrence Wheeler, United States of America. Kosmala, a Professor of Viola at Louisiana State University, along with Rosalind Rees, soprano, and Michael Lloyd, piano, gave the world premier of *Relections II*, by Dino Constantinides, and *Trio on an American Folk Song*, by Greg Smith. Wheeler, a Professor of Viola at the University of Houston, played two of his own compositions and Hindemith's *Trauermusik*, and dedicated the latter to the memory of Dr. William Primrose.

Assisting in making this a remarkably fine Congress was the Staatsorchester of Stuttgart, conducted by Dennis Russel Davies. This Orchestra accompanied Vidor Nagy in performances of Paganini's *Grand Sonata for Viola and Orchestra*, and Berlioz' *Harold in Italy*.

Over fifty compositions featuring the viola were performed. Included were familiar works by Carl Stamitz, Schubert, Brahms, Reger, Kalliwoda, Vieuxtemps, Chausson, Kodaly, Milhaud, Hindemith, and Shostakovich. Of particular interest were new and seldom heard works that deserve to be added to the violist's repertoire by Xavier Thoma, Luciano Berio, Peter Jona Korn, Bernard Alois Zimmermann, Wolfgang Rihm, Hans Werner Henze, Hall Overton, Jurg Baur, Hermann Reutter, Harald Genzmer, Dino Constantinides, Greg Smith, Lawrence Wheeler, and Joachims Krebs' *Klangsplitter* for 4 solo violas. The latter composition won first prize in a recent contest limited to works featuring the viola.

A little known 18th century work on the program was *Concerto for Viola in C Major*, by August Heinrich Gehra (1715–85), performed by



# THE AMERICAN VIOLA SOCIETY

Chapter of  
INTERNATIONALE VIOLA-FORSCHUNGSGESELLSCHAFT

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Friends, Former Students, and Admirers of

*Dr. William Primrose, C.B.E., F.G.S.M.*

*Our Beloved Father and Husband  
Was taken by death  
May 1, 1982 in Provo, Utah.*

*He will be buried from St. Mary's Episcopal Church,  
50 West 200 North, Provo,  
on May 8, 1982, 11:00 a.m.*

*Memorials may be made to  
The William Primrose Scholarship Fund  
c/o The American Viola Society.*

*On behalf of his Family,  
Hiroko Primrose*

*1407 West 1100 North  
Provo, Utah 84604*

Dr. Primrose's passing leaves a great void in the Viola-World, where he has been a legend in his own time. Due to his consummate artistry and his unstinting efforts in promoting the viola, violists today enjoy a recognition comparable with that accorded performers on other solo instruments. His support of THE AMERICAN VIOLA SOCIETY was unbounded, knowing as he did the value of it to the viola and to violists everywhere.

The William Primrose Memorial Scholarship Fund will be used to assist talented viola students to finance their musical training. A tentative list of standards and criteria for the selection of recipients will be determined by the officers and the executive board of THE AMERICAN VIOLA SOCIETY, and will be presented to the membership at the XI International Viola Congress in Houston in 1983 for approval and/or amendments. The William Primrose Memorial Scholarship Fund will be administered by THE AMERICAN VIOLA SOCIETY.

Please use the contribution form enclosed.

Sincerely yours,

*Maurice W. Riley*  
Maurice W. Riley  
President, A. V. S.

Plate 107. Notice of Death of Dr. William Primrose, and the Establishment of the William Primrose Memorial Scholarship Fund.



Plate 108. Ulrich Koch, Artist Violist and Teacher, gave recital at Stuttgart Congress.

Enrique Santiago. This is one of the few concertos written for the viola during the Baroque Era. It proved to be a work of unusual merit. (For more about this composition see Chapter VII).

Choral works that include solo parts for the viola were performed at the Stuttgart Markuskirche by the Cathedral Choir conducted by Volker Lutz. This concert was comprised of compositions by Marcello, Reger, Lachner, Ferbel, and Hindemith.

Significant chamber music works of the nineteenth century featuring the viola were performed. They were by Schneider, Cherubini, Lestan, Weinreich, and Danzi.

Lecturers and their subjects were: Wolfgang Sawodny, "The Viola in Lighter and Popular Music of the 18 Century;" Walter Lebermann, "The Problems of Authenticating 18th Century Concertos;" Dieter Rexroth, Director of the Paul Hindemith-Institute in Frankfurt, "Hindemith as a Composer for the Viola;" Gieselher Schubert, "Hindemith as a Violist," illus-





Plate 109. Ulrich Drüner (2nd from right), Violist and Research Scholar, Host-Chairman of X IVG Congress, Stuttgart, 1982; with (L-R) Lawrence Wheeler, Recitalist, University of Houston, Maurice W. Riley, and Max Rostal.

trated with vintage recordings made by Hindemith; and David Dalton, of Provo, Utah, “The William Primrose International Viola Archives at Brigham Young University.”

Luigi Inzaghi, an Italian musicologist, lectured on Alessandro Rolla (1757–1841), Violinist, Violist, Teacher, Composer, and Conductor, with emphasis on Rolla’s contributions to viola literature; and Luigi Alberto Bianchi, Italian violist, assisted by performing compositions by Rolla, which demonstrated that they are worthy additions to the violist’s repertoire. Together Inzaghi and Bianchi had Published a definitive biography of this versatile musician:

Luigi Inzaghi and Luigi Bianchi, *Alessandro Rolla*. Milano: Grafica Sipiell, 1981.

The credits for this book state, “The realization of this volume was made possible by the patronage and contribution of the administration of the Province of Pavia.”

Various aspects of viola pedagogy were discussed in a seminar by master teachers Max Rostal, Berta Volmer, and Roland Bierwald, and which also included audience participation.

**The Geneva Viola Competition**  
**Concours International d'Execution Musicale Geneve**  
**(International Competition for Musical Performers Geneva)**

This prestigious musical performers competition includes violists at irregular intervals of from three to seven years. In 1982 over 40 viola candidates participated. The winners were:

1st Prize—Tabea Zimmermann, West Germany (6,000 Swiss francs);

2nd Prize—Therese-Marie Gilissen, Belgium (3,000 Swiss francs).

In addition, a silver medal, a bronze medal, and diplomas were awarded to other selected contestants.

Winners of previous Geneva Competitions were:

1942—Paul Doktor, Austria, 1st Prize

1948—Pál Lukács, Hungary, 2nd Prize

1948—Marie-Thérèse Chailley, France, 2nd Prize

1955—Max Lesueur, France, 2nd Prize

1955—Michel Wales, France, 2nd Prize

1959—André Vauquet, France, 2nd Prize

1962—Geza Nemeth, Hungary, 2nd Prize

1962—Marguerite Melon, France, 2nd Prize

1968—Nobuko Imai, Japan, 2nd Prize

1968—Martha Strongin Katz, United States, 2nd Prize

1972—Atar Arad, Israel, 1st Prize

1977—Ana Bela Chaves, Portugal, 1st Prize

1977—Mazumi Tanamura, Japan, 2nd Prize.

**The Naumburg Viola Competition**

The 1982 Walter W. Naumburg Foundation Viola Competition was held in New York City in May. This was the first time the Naumburg Competition included the viola. The winners were:

1st Prize—Thomas Riebl, Austria (The award included \$6,000, a recital at Alice Tully Hall, appearances with the Chicago Symphony and the Los Angeles Philharmonic, and a recording contract with Musical Heritage).

Special Prize—Paul Neubauer (an award of a recital in Alice Tully Hall).

The other four finalists were Mathias Bucholz, Karen Dreyfus, Toby Hoffman, and Kim Kashkashian.

**The Viola d'Amore Society Congress**

The First International Congress of the American Viola d'Amore Society was held at the University of Wyoming, Laramie, Wyoming, June 29–July 1. Gordon Childs was host-chairman. The Society was founded jointly by Dr. Myron Rosenblum and Dr. Daniel Thomason.

## CHAPTER XXII

# THE VIOLA IN 1983

### The XI IVG Congress

**T**he XI International Viola Congress convened on the campus of Houston University, Houston, Texas, June 2–5. Milton Katims, Artistic Director of the School of Music, was the host-chairman. The registrants came from 33 states of the United States, three Canadian Provinces, and ten foreign countries.

At the opening banquet Dr. Myron Rosenblum, past president and founder of the American Viola Society, and Professor Franz Zeyringer, President of the International Viola Society, from Pöllau, Austria, were honored for their many and lasting contributions to the Viola. Dr. Maurice W. Riley, President of the American Viola Society, presented them with “Distinguished Service Citation” plaques.

#### Myron Rosenblum

The following tribute was paid to Dr. Myron Rosenblum by President Riley before the presentation of the plaque:

“Myron Rosenblum was not only the founder of the American Viola Society, but he was also the first president. As the leader of a pioneer organization he had also to serve as treasurer; recruiter of new members; spend many hours each week writing letters to violists; keep in contact with the parent organization, The Viola Forschungs-gesellschaft; and also serve as editor of the *AVS NEWSLETTER*. The AVS grew from a membership of 1 in 1960 to over 300 today.

“Myron, it is my privilege, in behalf of the AVS to present you this plaque as a symbol of our esteem and appreciation. The inscription reads: ‘The American Viola Society, Chapter of the International Viola Society, Association for the Promotion of Viola Performance and Research—DISTINGUISHED SERVICE CITATION to Myron Rosenblum.’”

#### Franz Zeyringer

The following comments were made to Prof. Dir. Franz Zeyringer by President Riley prior to presenting the second plaque:

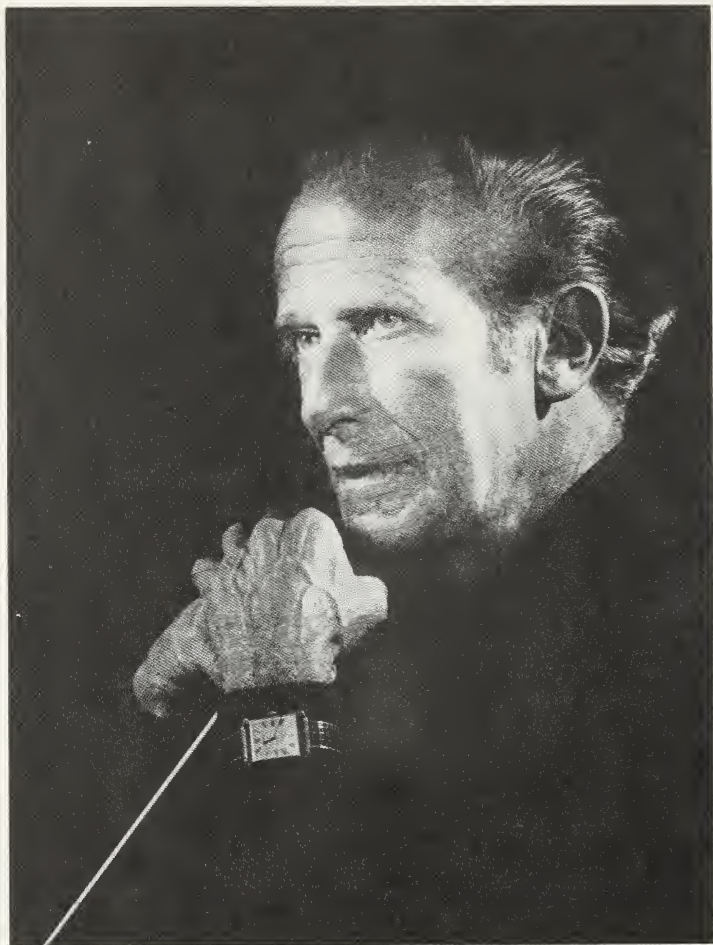


Plate 110. Dr. Milton Katims, Artistic Director, School of Music, University of Houston, Host-Chairman of XI IVG Congress, Houston, 1983.

“Franz Zeyringer is known world-wide as the compiler and author of the book, *Literatur für Viola*, the definitive work in its field. Among other things this comprehensive treatise disproves the old cliché that there is very little music that was written originally for the viola and which is available for present day violists. Anyone who has perused Zeyringer’s *Literatur für Viola* cannot help but be impressed by the tremendous amount of pains-taking research and physical labor that went into the preparation of this monumental work.

“Of equal significance to all violists was and is Zeyringer’s vision, leadership, and dedication in founding the *Internationalen Viola Forschungs-gesellschaft* (The International Viola Research Society), of which the AVS is a Chapter.

“It is my privilege and honor in behalf of the AVS to present Franz Zeyringer, President of the International Viola Society, this plaque, a token of our respect, appre-



ciation, and gratitude for all that you have done for the viola, viola playing, and violists everywhere. The inscription reads: 'The AVS Chapter of the International Viola Society, Association for the Promotion of Viola Performance and Research—DISTINGUISHED SERVICE CITATION to Franz Zeyringer.'"

At this 1983 XI Viola Congress the widely varied programming included four world premiere performances of viola works by American composers: Thomas Benjamin, Maurice Gardner, Michael Horvit, and David A. White; and four first American performances of compositions by Rainer Bischof, Yoshiro Irino, Farnco Mannino, and Wilhelm Gottlieb Hauff (ca.1755–1817). The latter composer's *Concerto in E-flat Major* was performed by Geraldine Walther, accompanied by the Texas Chamber Orchestra, conducted by Milton Katims. It was played from manuscript prepared by Dr. Michael D. Williams, a violist and musicologist at the University of Houston. Katims also conducted the Orchestra in a *Concerto* by Thomas Benjamin, with the viola solo part performed by Lawrence Wheeler; and *Romantic Fantasy for Violin, Viola, and Orchestra* by Arthur Benjamin (1893–1960), with solo parts played by Charmian Gadd, violinist, and Yizhak Schotten. The Orchestra Concert also included Thea Musgrave's *Viola Concerto* (1973), conducted by the composer, and featuring Nobuko Imai as soloist.

Recitals were presented by a succession of world famous violists, including three winners of International Viola Competitions: Paul Neubauer, Tertis (1980); Thomas Riebl, Naumburg (1983); and Geraldine Walther, Primrose (1979).

In addition, recitals were given by violists Luigi Alberto Bianchi, Wayne Crouse, Nobuko Imai, Milton Katims, Samuel Rhodes, and Lawrence Wheeler. Chamber music concerts featuring the viola including a violin-violita duo recital by Charmian Gadd and Yizhak Schotten performing works by Ernst Toch, Alessandro Rolla, Maurice Gardner, and Bohuslav Martinu; Milton Katims performed a work by Michael Horvit for Viola and Electronic Tape; Diane Kesling, mezzo-soprano, joined Samuel Rhodes, violist, and Ruth Tomfohrde, pianist, in Brahms' *Two Songs for Alto, Viola, and Piano*; Lawrence Wheeler joined Kesling and Tomfohrde in *Homages* by David Ashley White; and Wayne Crouse, violist, and Mary Norris, pianist, played Paul Cooper's *Six Songs for Viola and Piano*. In all, compositions by 38 masters ranging from J.S. Bach to contemporary composers were performed.

Milton Katims gave a lecture-recital on "The Challenge of the Bach Suites," in which he discussed technical and style problems and demonstrated solutions by playing from his own editions.

Karen Tuttle conducted a master-class of advanced students who came from the studios of Donald McInnes, Lawrence Wheeler, and Bernard Zaslav. Their students and their selections were: Peter Guroff (Walton

*Concerto*, 1st mvt.), Ben Markwell (Hindemith *Solo Sonata*, Op. 25, No. 1 and Bach *Suite I*), Lynne Richburg (J.C. Bach *Concerto*, 2nd and 3rd mvts.), Becky Thompkins (Stamitz *Concerto in D Major*), and Amy Levinthal (*Bartók Concerto*).

Thomas Tatton conducted a Multiple Viola "Play-Along," in which over 80 violists participated. The group derived great enjoyment from playing part-music for violas.

At a panel discussion five speakers lectured briefly on subjects of great significance to violists: Thomas Tatton, "Music for Multiple Violas"; Myron Rosenblum, "The American Viola d'Amore Society"; Eric Chapman, "How to Have Your Valuable Instruments Appraised and Insured"; David Dalton, "The William Primrose International Viola Archives"; and Franz Zeyringer, "The International Viola Society, Association for the Promotion of Viola Performance and Research." Maurice W. Riley was the moderator. Audience participation through comments and questions addressed to the speakers added to the interest and value of these lectures.

It was not possible to learn the names of all the fine violas played at the Congress. The following representative group of artists and their violas, however, is most impressive:

Bianchi—Capicchioni (1965), made especially for Mr. Bianchi,  
 Katims—Testori (1721), 16 3/8 in.,  
 Rhodes—Zanetto (c.1580),  
 Schotten—Gaspar da Salò (c.1560),  
 Walther—N.F. Vuillaume (1872).

### The Maurice Vieux Viola Competition

1<sup>er</sup> Concours Internationale d'Alto Maurice Vieux was held March 15–20, 1983, in Paris, France, hosted by Les Amis d'Alto. The winners of the competition were:

1st Prize—Tabea Zimmermann, West Germany,  
 2nd Prize—Marius Nichiteau, Romania,  
 3rd Prize—Pascal Cocherli, France,  
 4th Prize—Pascal Robault, France.

For more information about this and succeeding Concours in France, see the Chapter VIII, "Maurice Vieux, The Father of the Modern French School and Les Amis de l'Alto."

### The Munich Viola Competition

Der Internationaler Musikwettbewerb der Rundfunkanstalten der Bundesrepublik Deutschland was held in Munich, West Germany, in 1983.

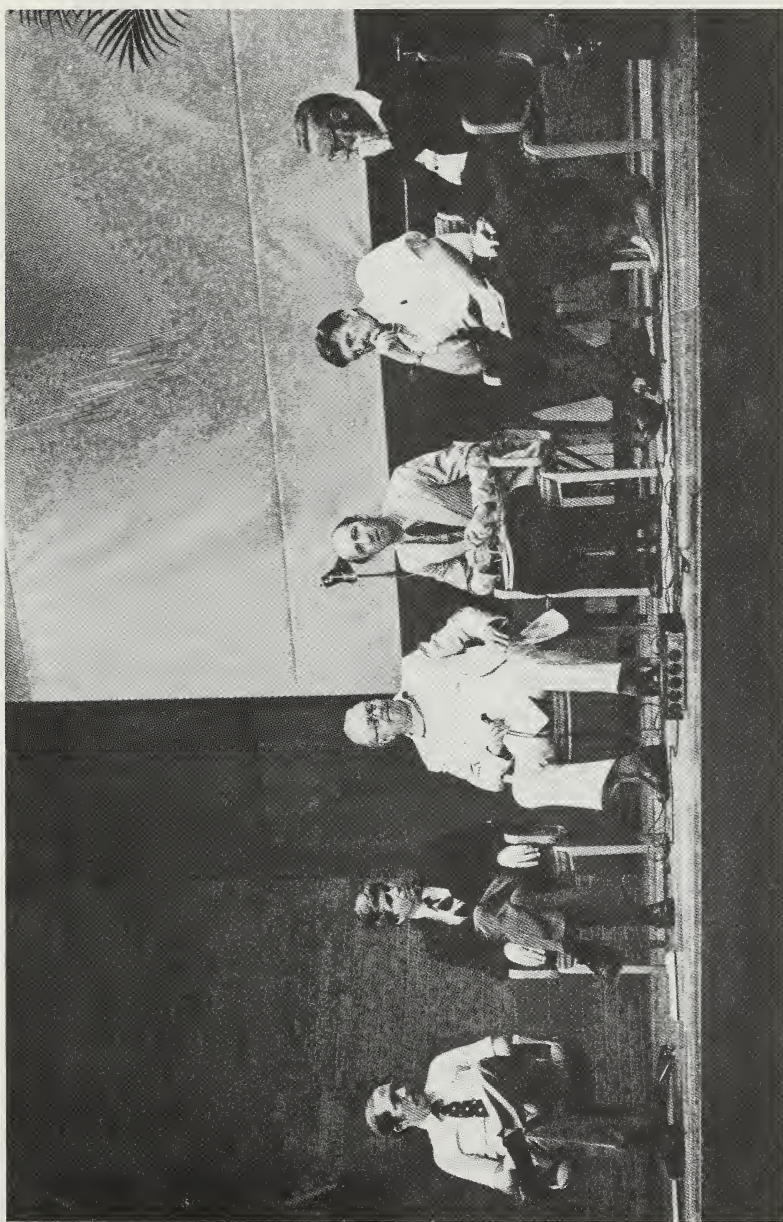


Plate 111. Panel at Houston: Eric Chapman, Thomas Tatton, Maurice W. Riley, moderator, Myron Rosenblum, David Dalton, Franz Zeyringer. Photograph by Dwight Pounds.





Plate 112. Dr. Dwight Pounds, Western Kentucky University, Vice-President of The American Viola Society.

2nd Prize was awarded to Barbara Westphal of West Germany, the only prize given.

### Publications

Maurice W. Riley, *Storia della Viola* (Translated by Elena Belloni Filippi). Florence, Italy: Sansoni Editore, 1983.

This is an Italian Translation of *The History of the Viola*. A new chapter was added by the translator, "La Viola in Italia" (The Viola in Italy), which includes an APPENDIX that contains short biographies of Italian violists not included in the original book. This new material can be found in Chapter XV of *Volume II of The History of the Viola*.



# CHAPTER XXIII

## THE PRIMROSE INTERNATIONAL VIOLA ARCHIVE (PIVA)

Contributed by  
Dr. David Dalton

*Dr. David Dalton, the author of this chapter, was born in Springville, Utah in 1934. He attended the Eastman School of Music, where he achieved a Bachelor of Music degree in 1959, and a Master of Music degree in 1961. There he studied violin with Millard Taylor, and viola with Francis Tursi. In 1970 he graduated from Indiana University, completing a Doctor of Musical Arts degree with William Primrose. He also studied at the Vienna Akademie Für Musik 1957, and the Munich Hochschule für Musik, 1961. He played violin with the Utah Symphony 1953, the Rochester Philharmonic 1957–61; principal viola in the Mobile (Alabama) Symphony 1966; and is now Professor of Viola and violist of the Deseret Quartet, Brigham Young University 1970–. He played premiere performances of Suite in D for Viola and Continuo by Marais (transcribed by D. Dalton, published by C. F. Peters; Chants d'Espagne for Viola and Piano by Marais, transcribed by D. Dalton, published by Eschig). Performs with wife, Donna Dalton, soprano, and commissions works for viola and soprano, including Vier Lieder by Alfred Uhl. He has written numerous articles in professional journals. He collaborated with William Primrose in writing Walk on the North Side (BYU Press, 1978). Author of Playing the Viola, Conservations with William Primrose (Oxford University Press, 1988). He was Host Chairman of the Primrose International Viola Competition 1979, Snowbird, Utah; also the VII International Viola Congress, Provo, Utah, 1979. He is Editor of The Journal of the American Viola Society, 1984–; President of the American Viola Society, 1986–90; Conductor of the Salt Lake Symphony 1981–; Mormon missionary in Germany, 1954–56 and following; Mormon Lay-Bishop 1989–.*

*As Archivist of the Primrose International Viola Archives, Dalton has succeeded in creating one of the greatest collections of music and historical documents in existence that is devoted to a single instrument. Violists and scholars will find in the PIVA holdings a treasure trove of music and memorabilia for the viola of inestimable value. The contents of this Archive, through both its quality and quantity, will contribute greatly toward bringing the viola its deserved reputation of parity with the violin and the cello.*

M. W. R.

**T**he Primrose International Viola Archive, or PIVA, was largely the outgrowth of William Primrose's and my work together on his memoirs *Walk on the North Side* (Brigham Young University press, 1978). During this collaboration, the thought occurred that this unique figure in the history of musical performance would have a legacy well worth preserving and honoring.



Plate 113. Dr. David Dalton, Archivist of PIVA, Brigham Young University, with some of the materials in the Archives.

### Primrose Library Proposed

A logical repository for materials surrounding Primrose and his career as a solo violist, chamber and orchestral musician, recording artist, teacher, author, and editor appeared to be a university library. In 1974 in a meeting with Primrose and the directors of the Brigham Young University Library, the proposal was made to "establish a viola music collection, called the William Primrose Viola Library, which would become a resource center for students professional and amateur violists, and scholars." At the core of the library would be Primrose's memorabilia, including:

1. his forthcoming memoirs (*Walk on the North Side*)
2. a book on viola performance and pedagogy (*Playing the Viola: Conversations with William Primrose*, published in 1978 by Oxford University Press)
3. his technical studies for viola
4. his transcriptions for viola
5. tapes and recordings (complete) of him as a soloist and chamber player
6. tape recordings of his conversations, lectures, and master classes
7. manuscripts, or photostats of manuscripts, or original works for viola, including those dedicated to Primrose, and his own transcriptions
8. photos, letters, articles, programs, critiques, press releases, etc., from his career
9. television documentaries and films on Primrose

Surrounding this unique material would be a library of all currently available music published for the viola, all available recordings of viola music by Primrose and other violists, books, treatises, articles, etc., pertaining to the history, literature, and pedagogy of the viola.

The proposal was accepted by BYU authorities, with assurances of financial help, and was endorsed by Primrose. In 1978, filming took place at the BYU television studios for a 30-minute documentary titled "A Violist's Legacy." The film was first shown at the VII International Viola Congress hosted by BYU in July 1979, and is now distributed by Shar Products Company. As a result of the congress, another video was produced featuring Primrose and entitled "200 Violists." In 1987, a second documentary was produced at BYU called, "William Primrose, Violist." This contains a vintage black and white film of Primrose in recital at the height of his career in 1947. (Also distributed by Shar Co.) In the summer of 1980, Primrose recorded the Bach Cello/Viola Suites at BYU sound studios which have not yet been released. All of these visual and aural documents, repose in PIVA. Licensing by RCA and other companies has been sought for the reissue of vintage Primrose readings. This will be undertaken as soon as funding can be established from private sources and a license granted to interested recording companies. Efforts are being made to establish at BYU a Primrose Endowment, which would benefit PIVA among other things.







memorabilia and to acquire viola music in print, along with holographs, or photostats of manuscripts when originals are not available. In 1977, Primrose donated to BYU some 200 pieces of viola music from his own collection. Although Primrose described himself as a “non-collector” of things, there was a sizeable number of interesting items that turned up in this trove, including some unique examples. There is, for instance, a manuscript for solo viola by Ernst Toch dated 18 August 1968—not long before his death—which bears the inscription:

*For William Primrose  
The master of his art,  
To please his somewhat  
capricious heart.*

Primrose had forgotten about this work and a number of others which he had assumed were lost. There is a holograph in the hand of Efrem Zimbalist, the late distinguished violinist and Primrose’s director at the Curtis Institute of Music in the early 40’s, of the as yet unpublished “Sarasateana: Suite of Spanish Dances” for viola. Two illuminating manuscripts are the “working” scores of the Milhaud Second Viola concerto in the composer’s hand, dedicated to Primrose, and that in Tibor Serly’s hand, of the Bartók Viola Concerto, from which Primrose prepared the premiere performance in 1949.

### Viola Manuscripts

Some of the Primrose manuscripts contained are his pedagogical writings and arrangements, such as *The Art and Practice of Scale Playing on the Viola* and *La Campanella* by Paganini-Liszt. There are also proof sheets of his editings of other composers’ works, for instance *Fantastic Variations on a Theme from Tristan* by William Bergsma, written for Primrose, and also the Bach Cello/Viola Suites. PIVA has numerous holographs of various composers’ works for viola, for example, Peter Racine Fricker’s Viola concerto, and Iain Hamilton’s Sonata for Viola and Piano. Two other manuscripts are George Rochberg’s Viola Sonata, and Maurice Gardner’s *Rhapsody for Viola and Orchestra*, works commissioned by BYU, Friends of Primrose, and the American Viola Society. An attempt was made to acquire the originals of two dedications to Primrose, specifically Bartók’s holograph of the Viola Concerto and Britten’s of the *Lachrymae*, but photostats only were available.

### Primrose’s Private Collection

While most of Primrose’s private collection consisted of viola solo music, there are about fifteen chamber works containing viola parts with

fingerings and bowings used by Primrose in performances and recordings. It might be instructive for a curious violist to examine the viola part in an album of Mozart quartets used by Primrose in the London String Quartet, or the "Trout" Quintet used in the Festival Quartet, or a volume of Beethoven string trios presumably employed in the Heifetz-Primrose-Piatigorsky Trio.

In 1979 a trove of mostly early Primrose memorabilia was donated to PIVA by Primrose's sister, Jean, of New York City. During the London Blitz of World War II, the Primrose family apartment fell victim to a V-2 bomb. Those family possessions rescued were eventually stored at Canterbury and brought in 1977 in a suitcase to BYU. A number of vintage family photos from Glasgow and London augmented the Primrose "picture gallery" considerably, and a large press clipping book with the musty smell of English dampness is a particularly interesting item in the archive. The suitcase, which Mr. Primrose recognized as an old companion from his concert traveling days, yielded programs, reviews, and some phonodiscs, both 78s and LPs. Among the discs were several examples of first pressing, or "test" records, with an approving "ok WP" scrawled on the label. Of particular interest are two recordings from air checks over NBC, done in 1942 by the Primrose Quartet (Oscar Shumsky, Josef Gingold, Primrose and Harvey Shapiro.) In the Museum of Broadcasting, New York City, are several dozen air checks of Primrose as soloist and with the Primrose Quartet which PIVA eventually hopes to acquire.

### Acquisitions of Viola Music

In order to expand PIVA's holdings of viola music and carry out the objective of acquiring all available viola music in print, the BYU Library and Music Department approved a yearly budget for new acquisitions. Using Franz Zeyringer's *Literatur für Viola* (Julius Schönwetter, Jun., Hartberg, Austria 1976 and 1985) as a guide, I designated several priorities regarding music to purchase. The literature was selected in several categories according to the frequency a piece of music was played. Included were works other than purely viola/piano literature where the viola maintains a rather prominent role. After this more or less "standard viola literature" was purchased, so far as it was available (the supply of many viola pieces dries up notoriously quickly after printing), a second priority was established. This included music sometimes appearing on programs, but not frequently performed. This acquisition having largely been carried out, it was then decided to simply start at the beginning of the Zeyringer catalogue and attempt to locate and purchase any item listed. It is clear that we must try to attract donations of music from personal libraries or, in some cases, purchase ma-

terials much needed in PIVA from individuals. We are also in a position to trade many duplicate copies for pieces we wish to add to the archive.

Indeed, gifts in cash or in kind have already come from devotees of Primrose, former students and teachers, and friends and eminent colleagues of the master, such as Menuhin and Starker. These contributions are always gratefully received and the contributor acknowledged with a specially designed bookplate attached to the pieces of music donated. In 1983 a solicitation letter was sent to over 500 publishers throughout the world over my and Professor Franz Zeyringer's signatures for contributions of viola music to PIVA. Many publishing houses from as far away as Israel and New Zealand responded generously and hundreds of publications were added. All acquisitions in PIVA are especially noted in the 1985 Zeyringer catalogue which contains over 16,000 titles of viola music!

In 1986, two important private viola libraries were acquired in Europe. The Albrecht collection from Bratislava and the Tretzch collection from Berling brought well over 500 new works to PIVA.

PIVA in 1988 established a working relationship with one of the leading collectors and editors of viola music. Dr. Ulrich Drüner of Stuttgart has possibly the largest collection of 18th and 19th century viola manuscripts and first editions. Because most of these works are presently not for sale, PIVA entered into an agreement with Drüner to microfilm this collection for deposit in the BYU Library, thus making these several hundred items more readily available for research and publication. PIVA has a "first refusal" opportunity on the sale of acquired materials by this outstanding collector. PIVA acquired in 1985 the papers and materials from the late Walter Leberman, eminent researcher and editor of viola music. Together with the Drüner microfilms and the vast materials from Zeyringer, which will eventually come to BYU, PIVA has access to the materials of three of the most influential researchers on the subject of the viola of our time.

### IVS Archive to Provo

With the acquisition by PIVA in June 1982 of the Viola Archive of the International Viola Society, which had been housed in the Salzburg Mozarteum, BYU's collection of viola music doubled to over two thousand pieces. The groundwork for this acquisition began in 1979 on the occasion of the VII International Viola Congress in Provo, Utah. Franz Zeyringer, president of the IVS, examined the then William Primrose Viola Library and described to me his positive impression of what was being done in behalf of Primrose through this collection having taken note of the well-cared-for articles, the efficient, modern, and large (over two million volumes) BYU

Library with its own bindery. He wondered *sotto voce* if this might not be the eventual and better repository for the IVS Archive.

Although Zeyringer was the significant force behind the establishment of the IVS archive, as represented in his considerable donation of personal time and funds, other monies had been expended on it, and the Salzburg archive legally belonged to the IVS and the Austrian Cultural Ministry, of which the Musik Hochschule "Mozarteum" was a part. He made a formal motion to the presidency of the IVS and other Austrian officials to transfer the archive to Brigham Young University, which was upheld with the encouragement that "BYU further expand the archive and make it accessible to all interested parties." The archive arrived on the BYU campus July, 1981. The bookplate attached to each of about 1,200 items from the Salzburg archive recognizes the source: "From the International Viola Research Society." It was decided in view of the notable expansion of the William Primrose Viola Library with the addition of the IVS Viola Archive, that the broad implications of the archive, as Zeyringer had envisioned it and as BYU wished its viola collection to become, would best be noted by referring to the viola library thereafter as the "Primrose International Viola Archive." PIVA has become the official archive of the International Viola Society and the American Viola Society.

### Two Divisions of PIVA

There are two basic sections to PIVA, both housed on the top floor of the BYU Library in separate areas. (1) Viola music and books on the subject of the viola make up the major part of the collection and currently number over 4,000 entries. These are catalogued according to the Library of Congress system in open stacks. In this area, any item belonging to PIVA is immediately identifiable to the eye, for all viola music is bound in a light cover with a distinctive red binding. The interior of the cover bears a specially designed and characteristic bookplate with a logo carrying the title, "Primrose International Viola Archive," and in the case of a donation, "Gift of \_\_\_\_." Most of these examples are on a general circulation basis. Those relatively few items that are "non-circulating" are one-of-a-kind items, for instance, viola parts used personally by Primrose with his editings. These can be perused, but remain within the library proper. (2) Music manuscripts (several hundred), photos, programs, reviews of Primrose performances, phonodiscs and general memorabilia that are irreplaceable make up the second section of the collection. These are secured in the Locked Case area of the BYU Library, located near the music stacks.

With the planned physical expansion of the BYU Library, an enclosed area is planned which will house all of the printed viola music presently



in the open stacks. In addition, this room will display photos and other memorabilia mainly pertaining to Primrose's career but honoring other prominent violists as well. This will also serve as a comfortable and well appointed reading room for students and visiting scholars. Irreplaceable items and manuscripts will continue to be housed for ready access in the Locked Case nearby.

### Use of the Archive

*How accessible are materials in PIVA to the violist and scholar?*<sup>2</sup> About as accessible as items in any modern university library. BYU favors making its resources available as a reference collection to its patrons and other libraries, while at the same time being careful to protect its holdings. There are no limitations of access imposed on "non-violists," for example. As described in this writing, the bulk of the materials in PIVA are in a "general circulation" category. This would include most of the viola music collection. There are some personal copies of viola music once owned by Mr. Primrose that bear his editings, various manuscripts, and Primrose memorabilia that because of their uniqueness may be perused but not circulated. *What means are open to a patron to peruse materials in PIVA?*<sup>2</sup> The most obvious way is to visit BYU. When this is out of the question, requests may be made through interlibrary loan within the U.S.A. Microfilming may also be ordered through the BYU Library. The copyright law allows copying of printed music for private study.

PIVA is catalogued by (1) a shelf list, and (2) a composer and title index. *How can a patron know precisely what viola pieces are contained in PIVA?*<sup>2</sup> The standard viola repertoire is available, as well as hundreds of infrequently performed works. A patron can know our holdings to 1985 inclusively by consulting the new Zeyringer catalogue, *Literatur für Viola*, where each work in PIVA is asterisked. Certainly no violist or researcher would want to be without his/her copy of this valuable source. Periodic updating of PIVA acquisitions will be published in the *Viola Yearbook* brought out by the IVS. In the meantime, if there are any inquiries to be made about PIVA, they should be addressed to:

David Dalton  
Archivist, PIVA  
BYU Music—HFAC  
Provo, UT 84604

PIVA, through the BYU Library's associate librarian for special collections A. Dean Larsen, and its music librarians, Dr. Thomas Mathiesen and

Dr. David Day, has committed itself to carry on work begun by Zeyringer. David Day will bring out periodically supplements to Zeyringer's lexicon *Literatur für Viola* as well as the de Beaumont *Viola Discography*. David Dalton will continue to expand on a *Viola Biography* already begun by Zeyringer and especially Dr. Maurice W. Riley. All these undertakings point toward a composite work as envisioned by Professor Zeyringer, a *Viola Encyclopedia*.

Our initial proposal in establishing the William Primrose Viola Library was that "the library should become one of the most significant resource centers for teachers, students, performing violists, and scholars in North America." The addition of the IVS Viola Archive and ongoing expansion of PIVA persuades us to broaden that vision beyond any geographical boundaries. Recently, Harry Danks, the distinguished British violist, sent us the Primrose holograph of the transcription *Nocturne and Scherzo* from Borodin's Second Quartet. We had assumed this was lost. Watson Forbes has donated copies of his over 100 editions and transcriptions for viola, plus manuscripts of works written by British composers who were in the forefront of establishing an original literature for the instrument in the 20th century. Franz Zeyringer will bequeath his collection and the results of over 35 years' research on the viola to PIVA. Professor Karl Stierhof, longtime professor of viola at the Academy of Music in Vienna, has bequeathed in his will to PIVA his library and phonodisc collection.

And most recently, Lory Wallfisch, wife of the late and distinguished violist, Ernst Wallfisch, came to Provo expressly to examine the Archive. After her visit, she decided that this was the appropriate place for the Wallfisch viola library and memorabilia. These materials have been donated and incorporated in PIVA where Ernst Wallfisch's name and contribution to viola performance can be appropriately cited. I am sanguine that in like manner the careers of other distinguished persons associated with the viola can be similarly recognized.

Zeyringer sees in PIVA "the promise of a center for the viola unique in the world." With continued financial support from Brigham Young University and patrons who are interested in furthering the viola, and who wish to honor the greatest name among violists, William Primrose, we hope that our optimism is justified in the further expansion of the Primrose International Viola Archive.

### The Primrose Memorial Concerts

The Primrose Memorial Concerts have taken place at Brigham Young University each year since William Primrose's death in 1982, and usually feature an outstanding viola performer. Often the concert is followed by a

master class for viola students at BYU. Inevitably a transcription by Primrose is included in the program. Quite often excellent pianists collaborate with the viola soloist such as Vladimir Sokoloff, Joseph Villa, and Brooks Smith. Below is a list of the artists who have appeared since 1982 supported by the Primrose Endowment at BYU. The intention is to keep the Primrose Memorial Concert at BYU going indefinitely.

- 1982 Emanuel Vardi
- 1983 Joseph de Pasquale
- 1984 Toby Appel
- 1985 Cynthis Phelps
- 1986 Paul Neubauer
- 1987 Csaba Erdély
- 1988 Viola Marathon (this included students and professors from BYU, violists of the Utah Symphony, violists from Provo and Salt Lake City, Utah, in continuous concert from 8:00 a.m. until 5:00 p.m. on one day.
- 1989 Donald McInnes
- 1990 Patricia McCarthy.

## CHAPTER XXIV

# THE VIOLA IN 1984

### The XII IVG Congress and The Lionel Tertis Viola Competition

**T**he XII International Viola Congress and the II Lionel Tertis International Viola Competition and Workshop were held on The Isle of Man, August 22–30, 1984. John Bethel was host-chairman, assisted by John White, President of the British Viola Society.

The competition winners were:

- 1st Prize—Cynthia Phelps, U.S.A.;
- 2nd Prize—Paul Coletti, Scotland;
- 3rd Prize—Carla Maria Rodrigues, Portugal.

The Prizes awarded were:

- 1st Prize—£1,500, and recitals at Wigmore Hall, BBC broadcast, and several British music festivals.
- 2nd Prize—£1,000, The Arthur Rubinstein Memorial Prize.
- 3rd Prize—£650, The John Bethel Award.

Other prizes were awarded:

- Matthias Buckholz: Hannings and Rubino Prize of a \$1,000 viola bow.
- Yuko Inoue: The Ernst Wallfisch Memorial Prize of £500;
- Naomi Seiler: The Veronica Horsley Gotch Memorial Prize of £300;
- Carla Maria Rodrigues: The Musician's Union Prize of £150.

Four Prizes of £100 each:

- Patricia Pollett: The Isle of Man Bank;
- Paul Coletti: The Midland Bank Group Griffin;
- Lynne Richburg: The Pennycress Trust;
- Benson Headley: Sir John Barbirolli;
- and Prizes by:  
Edward Vanderspar: W.E. Hill & Son, a viola case and books;
- Joy Watson: Boosey Hawkes Music Publishers, £50 of music;
- David Harding: Schott Music Publishers, £50 of music;



Roger Hall: Universal Edition Music Publishers, £25 of music;

Jesus Alphonzo: William Elkin Music Publishers, £15 of music.

The required composition, commissioned for the competition, was *Concerto for Viola and Orchestra* by Wilfred Josephs.

The Jury consisted of: Lady Evelyn Barbirolli, OBE, England (Chairman); Paul Cropper, MBE, England; Hirofumi Fukai, Japan; Alfred Lipka, East Germany; Donald McInnes, USA; and Simon Streatfeild, Canada.

Performers and lecturers included: The Bochmann String Quartet, John Chambers, Man-Seng Chan, David Dalton, Harry Danks, Helen Davies, Michael Freyhan, Hirofumi Fukai, Rivka Golani, Lynn Hannings, Wilfred Josephs, Louis Kievman, Graham Kirkland, Alfred Lipka, Susie Meszaros, Donald McInnes, Paul Neubauer, Michael Ponder, Tully Potter, Frederick Riddle, Maurice W. Riley, George Rubino, Wolfgang Sawodny, Eleanor Shimmmin, Lillian Tertis, Emanuel Vardi, Leonore Weinstock, and John White.

Prof. Dr. Wolfgang Sawodny, Professor of Chemistry at the University of Ulm in West Germany, had to withdraw from the program because of an emergency health problem. However, he sent by his son a copy of his lecture, "The History of the Viola Sonata," which was read to the audience by Dr. David Dalton.

Michael Ponder, violist, accompanied by Michael Freyhan, gave a lecture-recital, "Rebecca Clarke, England's First Lady of the Viola, and Composer Extraordinary."

David Dalton presented a documentary, "The William Primrose Legacy." This presentation showed his career with a commentary by Primrose, himself, on the art of playing the viola.

Maurice Riley gave a lecture, "Available Baroque and Classic Concertos for the Viola Worthy of Being in the Violist's Repertoire." It was accompanied with illustrative tapes of related compositions.

Tully Potter, in addition to editing the *Daily Bratsche*, and writing program notes for the entire week's events, gave two lectures. The first, "Sir Arnold Bax (1883-1953), His Viola Music on Record," was illustrated with taped recordings. The other, "The English Violist," was illustrated with historical recordings.

Lynn Hannings and George Rubino, American luthiers, gave a joint lecture on bow making.

Wilfred Saunders, British luthier, gave a lecture on "Care and Maintenance of Your Instrument."

Frederick Riddle lectured on "Sir William Walton, *Concerto for Viola* (1929, revised 1962)."

Louis Kievman lectured on "Practicing the Viola," and also gave a master-class.

Donald McInnes, in addition to serving on the Jury, conducted a

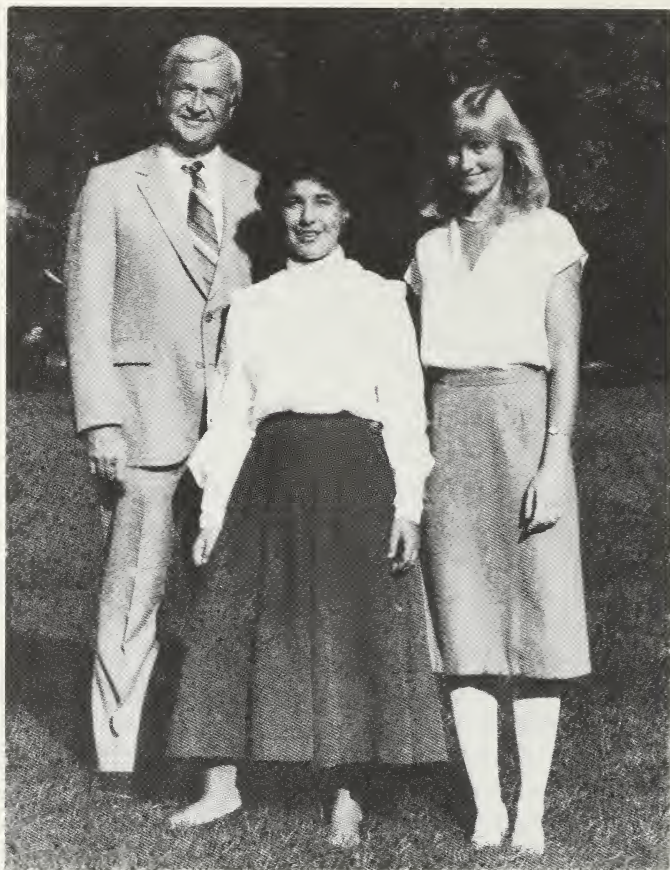


Plate 115. Donald McInnes with 1984 Lionel Tertis Competition Winners: Carla Maria Rodrigues, British, 3rd Prize; Cynthia Phelps, USA, 1st Prize; Paul Coletti, British, 2nd Prize, (not present).

master-class and also gave a recital. The three finalists in the Competition were students of McInnes.

Emanuel Vardi gave a recital and conducted a master-class.

Paul Neubauer, winner of the Tertis Competition in 1980 and was appointed Principal Viola of the New York Philharmonic in 1984, gave a recital which featured works transcribed for viola by Lionel Tertis.

A succession of other artists also gave superb recitals, including Rivka Golani, Hirofumi Fukai, Alfred Lipka, and John Chambers.

Harry Danks and John White directed ensembles which met daily and performed music with 2 to 12 multiple violas parts.

### French-Soviet Seminar

French and Soviet violists held a Seminar (Colloques pedagogie) in Moscow in January 1984. Viola teachers from the Paris Conservatoire Nationale met and exchanged ideas with the viola teachers of the Moscow Conservatory.

### Musicological Symposium

At Innsbruck University, Innsbruck, Austria, a Musicological Symposium devoted to the viola was held October 30-November 1.

### The Viola d'Amore Society Congress

The 2nd International Congress of the American Viola d'Amore Society was held on the campus of Pittsburg State University, Pittsburg, Kansas, June 28-30. The activities included three days of concerts, workshops, lectures, and lecture-recitals by internationally renowned viola d'amore performers. Professor Mary Elliot James was the host-chairman.

### Publications

Ulrich Drüner, "Violoncello Piccolo und Viola Pomposa bei J.S. Bach," *Das Orchester*, Vol. II (Nov., 1984), pp. 947-52.

This article covers the dimensions, tunings, and composers who wrote music for the two instruments. Of special interest is the fact that the famous German violist, Ulrich Koch, plays a violoncello piccolo made by Samuel Hunger (c.1730-40) which has a body length of 46.5 cm. (18 1/4 in.), upper bout of 22 cm. (8 5/8 in.), lower bout of 28 cm. (11 in.).

Wolfgang Sawodny, "Viola da Gamba oder da Braccio: Ein Beitrag für Besetzungsproblematik der Streichermittelstimmen im Siebzehnten Jahrhundert," *Edition Helbling*, Innsbruck, 1984, pp. 143-151.

This is a scholarly research of string music of the 17th century regarding ways to distinguish between music intended for the viola da gamba or for the viola. Sawodny originally gave this article as a lecture at the *Jacobus Stainer* Symposium at Innsbruck University in 1983.

## CHAPTER XXV

# THE VIOLA IN 1985

### The XIII IVG Congress

**T**he XIII International Viola Congress was held in Boston on the campus of the New England Conservatory of Music, June 12–16, 1985. Marcus Thompson was the host chairman.

At the opening banquet Lawrence Lesser, President of the New England Conservatory welcomed the attending violists and their families. He then introduced three members of the Conservatory Faculty, violists Burton Fine, Walter Trampler, and Marcus Thompson. All three appeared later in concerts.

Marcus Thompson introduced Franz Zeyringer, of Pöllau, Austria, the President of the International Viola Society. Zeyringer announced that Paul Doktor had been elected to Honorary Membership in the Society, a distinction bestowed on only one other violist, the late Dr. William Primrose. Zeyringer also paid tribute to Dr. Maurice W. Riley, President of the American Viola Society, for his contributions to the Society, and awarded him a silver key, which was in the shape of a viola C clef. President Riley then presented Distinguished Service Citations to Dwight Pounds, Harold Klatz, and Ann Woodward, Vice President, Secretary, and Treasurer, respectively of The American Viola Society, and also Citations to the host-chairmen of previous Viola Congresses: Louise Goldberg and Francis Tursi for Congress V; David Dalton for Congress VII; A. Baird Knechtel for Congress IX; Milton Katims for Congress XI; and a Citation to Paul Doktor for his many contributions to the viola and to violists.

Following the banquet the opening concert featured the members of the NEC Faculty in an ensemble recital. The opening work was Karl Ditters von Dittersdorf's *Sonata in E Flat for Viola and Double Bass* (c.1770), Krebs. V. 218, performed by Burton Fine and Edwin Baker. This was followed by Debussy's *Sonata for Flute, Viola, and Harp* (1915), played by Fenwick Smith, Burton Fine, and Susan Miron. The concluding number was Brahms' *Quintet, No. 1, in F Major*, Op. 83 (1883). This Quintet for 2 violins, 2 violas, and cello, featured the President of NEC, cellist Lawrence





Plate 116. Marcus Thompson (R), Host-Chairman of XIII IVG Congress, New England Conservatory, Boston, 1985, with Lt. Dennis M. Layendecker, Conductor of the United States Air Force Symphony Orchestra.

Lesser, and his wife, violinist Masuko Ushioda, guest violinist Lynn Chang, and violists Marcus Thompson and Katherine Murdock.

As in previous Congresses there were a representative number of viola compositions by contemporary composers, including Judith Shatlin Allen, Anthony Newman, Malcom C. Peyton, Larry Alan Smith, Henry Lazaroff, William Thomas McKinley, and Christopher Woehr. Many of these works were given premier performances, several had been written for the performing artist; and some were commissioned for the Congress.

Audiences were treated to a wide range of viola literature including a concert entitled, "A Ninetieth Birthday Tribute to Paul Hindemith (1895–1963), which presented Kim Kashkashian and Walter Trampler as soloists. Kashkashian performed two as yet unpublished compositions for unaccompanied viola: *Sonata* (1937) and *Sonata*, Op. 31, No. 4. Trampler, assisted by pianist Thomas Stump, presented *Sonata for Viola and Piano*, Op. 25, No. 4, which was published posthumously in 1977.

The evening concert, June 13, presented The United States Air Force Symphony Orchestra, Lt. Dennis Layendecker, conductor. They participated in three works for viola and orchestra. Rosemary Glyde performed Hans Sitt's *Konzertstück in G Minor*, Op. 46 (1905); Marcus Thompson

played the solo part of a new work he had commissioned, *Concerto for Viola, Strings, Timpani, and Piano* (1985), by Anthony Newman; Atar Arad, performed Niccolò Paganini's *Sonata per la Gran Viola and Orchestra*, Op. 35 (1834), with cadenzas by Arad.

The programs at the Congress included a wealth of music for the viola. The Alea III, a Performing Arts Ensemble-in-Residence at Boston University, Theodore Antoniou, Music Director, played excellent accompaniments for three works written specifically for the performing artists. They were *Glyph* (1984) by Judith Shatlin Allen, performed by Rosemary Glyde; "*Volo*" composed and conducted by Henri Lazarof, performed by Milton Thomas; and the concluding piece was *Viola Concerto* (1976), by Simon Bainbridge, performed by Walter Trampler.

The John Oliver Chorale, conducted by its founder, John Oliver, in conjunction with the US Air Force Symphony Orchestra, conducted by Lt. Dennis Layendecker, was heard in an evening concert which included three works. They were Howard Hansen's *Song of Democracy*, with text by Walt Whitman, scored for chorus and orchestra; Klaus Roy's *Canticle of the Sun*, Op. 17 (1950), with text by St. Francis of Assisi; and Ralph Vaughn-Williams' *Flos Campi* (1925), with text from the *Song of Solomon*. The two latter works were scored for viola solo, choir, and orchestra. Abraham Skernick was the featured violist in both works. Joseph de Pasquale performed Johann N. Hummel's *Potpourri for Viola and Orchestra*, Op. 94 (1820). The concluding work was the world premier of *Concerto for Viola and Orchestra, "Tableau Vivants d'Orphée"*, by Larry Alan Smith, commissioned by the U.S. Air Force Symphony Orchestra. The viola solo part was played by Kim Kashkashian.

Many recitals were given. Paul Doktor presented Brahms's *Zwei Gesänge*, Opus 91 (1884), Armin Knab's *Rosa Mystica*, Bernard Krol's *Lassus Variationen*, Op. 33 (1962), and his own arrangement of Bach's *Sonata No.2*, BWV 2028 (c.1720). Doktor was assisted by Cecilia Angell, contralto, Mihae Lee, piano, and Richard Troeger, harpsichord.

Ann Woodward, playing a viola adjusted to Baroque standards, presented an interesting and informative lecture-recital which included historical commentary and performances of Beethoven's *Notturmo for Fortepiano and Viola*, Op. 42, an arrangement of his *String Trio*, Op. 8 (1796-97) approved by the composer. This was followed by Carl Philipp Stamitz' *Sonata for Fortepiano with Viola Obligato* (1778), in which the Viola is tuned a half-step higher than the fortepiano; and Johann Nepomuk Hummel's *Sonata for Fortepiano with the Accompaniment of a Viola*, Op. 5, No. 3 (c.1798). The fortepiano parts were played by Phyllis Rappeport on an instrument which is a modern reproduction of a 1796 Viennese fortepiano made by Johann Jacob Konicke. The original is in the Germanische National Museum in Nürnberg, Germany.

Cynthia Phelps, winner of the 1984 Lionel Tertis Viola Competition, assisted by pianist Kirsten Taylor, gave a recital which included Bach's *Sonata No. 3 for Viola da Gamba in G Minor*, BWV 1029 (c.1720); *Theme and Variations* (1940) by Alan Shulman; *Concertpiece* (1908) by Georges Enesco; and *Sonata*, Op. 11, No. 4 (1922) by Paul Hindemith.

Lectures relating to the Viola Society and its research were given by Franz Zeyringer, David Dalton, and Maurice W. Riley. Zeyringer announced that the new edition of his *Literatur für Viola* would be available in August, 1985.

Riley's lecture, "Contributions of the International Viola Society to Enlarging the Violist's Repertoire through the Promotion of Performance and Research," called attention to the rapid growth of new works for the Viola commissioned for the Viola Congresses. It also pointed to the large number of works written originally for the Viola from the Baroque and Classic periods that are now available to Violists, many of which have been performed at the Viola Congresses.

Dalton's lecture, illustrated with slides, described the rapid growth of the Primrose International Viola Archives (PIVA), housed at Brigham Young University in Provo, Utah. At that time there were already over 3,000 items in the collection. Dalton is the Archivist.

Lectures dealing with Viola pedagogy and performance problems were given by Abraham Skernick, Kim Kashkashian, and a panel consisting of Atar Arad, Paul Doktor, Rosemary Glyde, Cynthia Phelps, and Milton Thomas.

Master-classes were conducted by Joseph de Pasquale, Abraham Skernick, Paul Doktor, Rosemary Glyde, and Milton Thomas.

Eric Chapman, organizer of the exhibit of over 40 contemporary violas and viola bows, lectured on "The Present State of Viola Making."

Audiences heard performances played on great Violas played by Atar Arad, Stradivarius (1731); Paul Doktor, Peter Guarnerius of Mantua; Burton Fine, 16th century Brescian School; Rosemary Glyde, Benjamin Banks (1786); Kim Kashkashian, Andrea Amati (1573); Joseph de Pasquale, Sergio Peresson (1967); Cynthia Phelps, Old Italian; Milton Thomas, Matteo Goffriller (1699); Marcus Thompson, J.B. Ceruti (1798); Walter Trampler, Hieronymous and Antonius Amati (1611); and Ann Woodward, Daniel Stadlman of Vienna (1725), restored to original Baroque condition by John Pringle of London, it having been formerly the concert instrument of Emanuel Vardi.

The Eastman-Rochester Viola Ensemble, directed by Neal Hampton, performed three works by Christian Woehr, who also is the principal Viola of the group. The audience was delighted by the clever writing of the compositions: *Concerto Pesante for Violas and Orchestra* (1984), *Boti Dances* (1978), and *Six Silly Songs* (1984) which were set to humorous poetry of Jack Prelutsky, and sung by Cecile Saine, soprano.





Plate 117. Burton Fine, Principal Violist, Boston Symphony Orchestra, with Susan Miron, Harpist, and Fenwick Smith, Flutist.



Plate 118. Walter Trampler, Recitalist.





Plate 119. Joseph de Pasquale, Principal Violist of the Philadelphia Orchestra, with George Riley, Concertmaster of the United States Air Force Orchestra.

The fine reception by the audience for the Eastman-Rochester Violists was echoed the next morning when the Congress concluded with a Multiple Viola “Play-along,” directed by Neal Hampton. Members of the audience brought their Violas to the stage and joined the Eastman-Rochester Viola Ensemble in a Fun-for-All Impromptu Concert, playing works with multiple parts.

### Violist's Day

*Bratchistentag* was held in Nürnberg, West Germany, November 3. Afternoon and evening concerts featured members of the Rhineland Trio (flute, violin, and viola), led by violist Jan Kocich. The music included Trios by Fiorillo and Reger; *Duo for Violin and Viola* by Joseph Haydn; and *A Dialog for Flute and Viola* by Violette Dinescu. Johann Czako, an officer in the IVG, was host of the event.

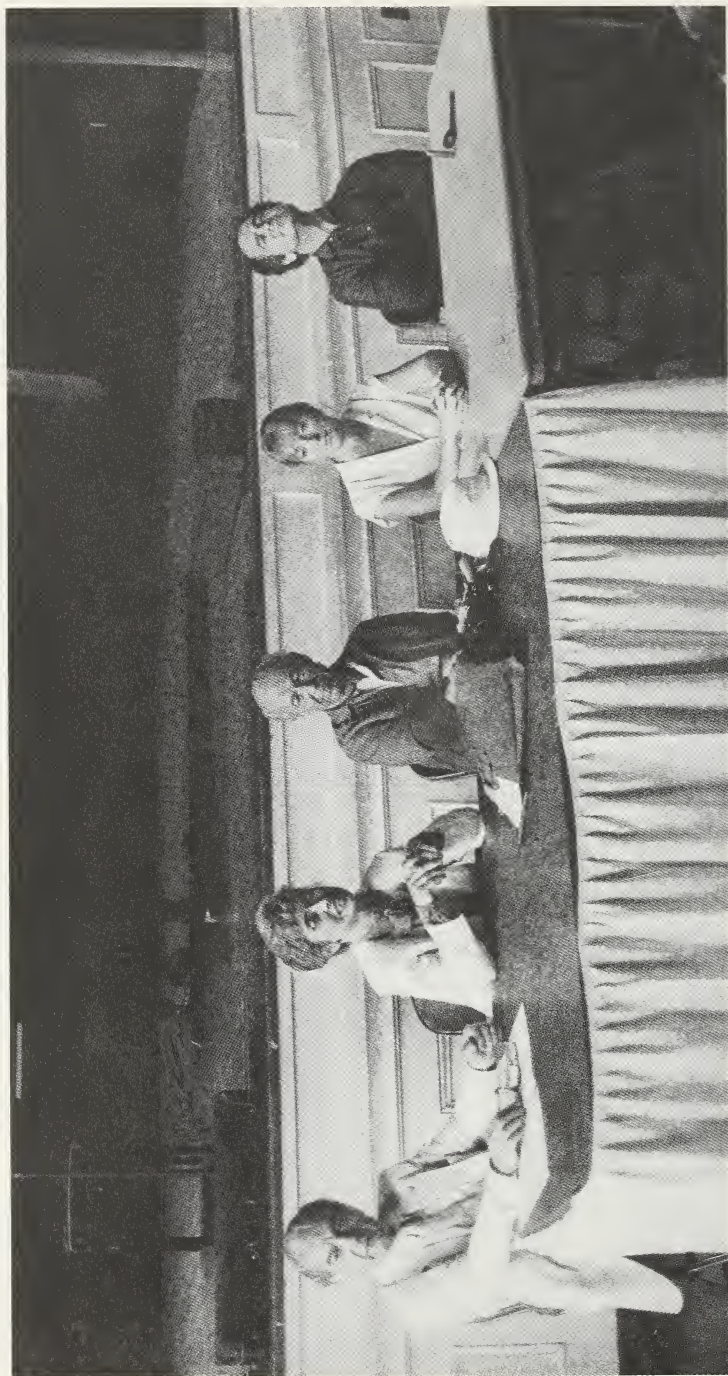


Plate 120. Panel on "How to Practice": Paul Doktor, Rosemary Glyde, Milton Thomas, Cynthia Phelps, and Atar Arad.

### Viola Plus

“Viola Plus” is a new organization founded by violist Marlow Fisher in New York City. Funded by the Alice M. Ditson Fund of Columbia University and the Meet the Composer Fund, Viola Plus’ goals include the promotion of viola works by contemporary composers. Eight concerts were given during the 1985–86 season in Carnegie Hall in New York, and in Steinway Hall in Los Angeles. Ten twentieth century works were performed.

### Publication

Franz Zeyringer, *Literture für Viola*, New Edition, 1985.

This very important book lists approximately 14,000 compositions for viola, in about 270 instrumental combinations, classified as Original Works (O), Borrowed Works (L), and Arrangements (B). In German, French, and English.

## CHAPTER XXVI

# THE VIOLA IN 1986

### The Viola Week

**T**he International Viola Week, “The Viola in My Life”, was held in Amsterdam, Holland, March 30–April 6, 1986. This very ambitious Viola Week was subtitled “*The Viola in My Life*” after Morton Feldman’s compositions by that title, and was dedicated to the solo viola literature of the twentieth century. It focused particularly on the complete solo viola works of Max Reger and of Paul Hindemith, which were performed during the Week. These works, along with other recent compositions for viola, were performed in six recitals and three chamber music concerts. Lectures and master-classes also were a part of the Week’s activities. Irène Otter-Baylé was in charge of the entire event, assisted by Henk Guittart and Rena Scholtens, who were responsible for the artistic contents of The Viola Week.

Among the famous violists who performed solos were:

Esther Apituley	Raphael Hillyer
Aldo Bennici	Oscar Hoogland
Zoltan Benyacs	Maurice Horsthuis
Klaas Boon	Nobuki Imai
Serge Collot	Ulrich Koch
Henk Guittart	Jürgen Kussmaul
Ig Henneman	Rena Scholtens

Sabine Toutain.

Composers whose viola music was performed on the programs were:

Béla Bartók	Betsy Jolas
Gunther Becker	André Jolivet
Luciano Berio	Ernst Krenek
Yehezkiel Braun	Bruno Maderna
Benjamin Britten	Gian Francesco Malipiero
Adolf Busch	Myriam Marbe
John Cage	Max Reger
Michel Decoust	Steve Reich
Violeta Dinescu	Ruth Schontal
Franco Donatoni	Elliott Schwarz



Fyodor Druzhinin	Salvatore Sciarrino
Morton Feldman	Dimitri Shostakovich
Odetta Gartenlaub	Igor Stravinsky
Michael Geller	Xaver Thoma
Fernando Grillo	Egon Wellesz
Walter Hekster	Jan van Vlijmen
Paul Hindemith	Iannis Xenakis
Arthur Honneger	Bernd Alois Zimmerman

The Schoenberg Ensemble, which included strings, winds, and percussion players, Reinbert de Leeuw, conductor, joined in the performances of works scored for more instruments than only the solo viola.

Master-classes were conducted by Serge Collot, from Paris, France; Raphael Hillyer from New York, U.S.A., Ulrich Koch from St. Ulrich, Germany, and Jürgen Kussmaul, from Düsseldorf, Germany.

Other violists, who participated were:

Ute Binz	Ulrike Kaufmann
Françoise Bordenave	Ute von Keller
Mathijs Bunschoten	Jan Kokich
Gilles Deliege	Janneke van der Meer
Tom Duven	Florian Mohr
Christoph Engelbach	Eva Müller
Ken Hakii	Annette Slaatto
Ulrich Hartmann	Liesbeth Steffens
Thomas Hove	Bernadette Verhagen
Sabine Jansen	Thomas Weissmann
Wim de Jong	Finn Winslov

Valenlijn de Wolf

The music performed during The Viola Week covered a wide range of forms, styles, and harmonic techniques, ranging from tonal to atonal, from traditional to avant garde; from Morton Feldman's experimental composition techniques used in his *The Viola in My Life* (1970) to Fernando Grillo's use of scordatura in his *Der Seele Erdengang* (1984).

Grillo, b. 1945, chose the tuning a, b<sup>b</sup>, g, and f<sup>#</sup>, which would make it possible to play unusual double-stops, double harmonics, and harmonics with open strings. This piece, performed by Oscar Hoogland, is described in more detail in Chapter IX, "Scordatura for the Viola."

The American composer Morton Feldman (1926–87) studied composition with Wallingford Riegger and Stefan Wolpe, but was particularly influenced by John Cage. Feldman met the violist Karen Phillips in Honolulu in 1971. He was so impressed by her artistry that he wrote four compositions dedicated to her, all with the title, *The Viola in My Life*. They had varied instrumentation: I. *For Viola Solo, with Cello, Piano, and Percussion*; II. *For Viola Solo, with Flute, Clarinet, Violin, Cello, Percussion, and Celesta*;

*III. For Viola Solo, and Piano; and IV. For Viola Solo, with Orchestra. No. I and No. III* were performed by Esther Apituley in the Grand Finale Concert, assisted by Marjes Benoist, piano, and members of the Schoenberg Ensemble. *No. II* was performed by Henk Guittart and members of the Schoenberg Ensemble, directed by Reinbert de Leeuw.

Participants and those in attendance all received a valuable catalogue of 490 twentieth century works for solo viola. The listing is alphabetical by composer. For compositions in print, the publisher's name is included; if still in manuscript, the location is furnished.

### The XIV IVG Congress

This XIV International Viola Congress planned for Parma, Italy, with Luigi Inzaghi, host-chairman, had to be cancelled. In a letter to the author dated May 5, 1986, Inzaghi explained the political and financial problems involved in hosting the Congress in Parma:

"A definitive answer will be given to me at the end of May when the Municipality of Parma will have made out the general budget. Things have moved slowly since last June, 1985, when local elections took place. The Cultural Alderman who had promised me to finance the Congress, unfortunately, was not re-elected. The new Alderman, who is a dentist by profession, and a few weeks ago was elected Parliament Deputy in the Republican Party, does not understand anything about music; and he has not made any decisions for many months concerning all of the concert activities at the Teatro Reggio of Parma."

Several weeks later Inzaghi was forced to cancel the 1986 Viola Congress which had been planned for Parma, Italy.

### The Second Maurice Vieux Viola Competition

The 2<sup>eme</sup> Concours International d'Alto Maurice Vieux was held September 2-7, 1986, in Lille, France. The winners were:

1st Prize—Lars Anders Tomter, Norway

2nd Prize—Teodor Coman, Romania

—François Schmitt, France

3rd Prize—Sabine Toutain, France.

For more about this Concours, see Chapter XIII.

### The ASTA Viola Competition

The Fourth American String Teachers Association Viola Competition was held in Anaheim, California, April 8-9, 1986. The competition took two

days since it included separate awards for violin, viola, cello, double bass, guitar, and harp. The viola winners were:

First Prize "The American Viola Society \$500 Award"—Sophie Renshaw, who also was Co-Winner of the 1986 ASTA Grand Prize of \$2,000, which she shared with Maya Iwabuchi, winner of the Gustav Rosseels Violin Award.

Other finalists—Scott Pomer, Lynne Richburg, and Phillip Ying.

### The Viola d'Amore Society Congress

The 3rd International Congress of the American Viola d'Amore Society was held on the campus of Texas University, Austin, Texas, July 10–12, 1986. David Troutman was host-chairman.

### Publications

Paul Neumeyer, *The Music of Paul Hindemith*. New Haven: Yale University Press, 1986.

This is a very important book for the violist who is looking for information concerning Hindemith's compositions for viola.

Wolfgang Sawodny, "Duo-Kompositionen für Streicher," *Musica*, September–October, 1986, pp. 431–7.

This article reviews the use of duets for stringed instruments from the 15th century to the present. Of particular interest are cited examples for violin and viola by Anna Amalie von Preussen, *Fugue* (1772); Carl Stamitz, *Duos*, Op. 18; Alessandro Rolla, *Duo*, Op. 5; Louis Spohr, *Duo*, Op. 13 (1806); Michael Haydn, *Sonata*, No. 4; W. A. Mozart, *Duos* K.V. 423 and 424; and *Duo*, Op 9, No. 1, for viola and bass, by Benjamin Blake.

## CHAPTER XXVII

# THE VIOLA IN 1987

### The XV IVG Congress

**T**he XV International Viola Congress was held on the campus of the University of Michigan in Ann Arbor, Michigan, June 16–20. Yizhak Schotten was host-chairman. He was ably assisted by Katherine Collier, who was in charge of planning and administrative details.

The William Primrose Memorial Scholarship Competition was held for the first time. The following students received awards:

1st Prize—Lynne Richburg, Lansing, Michigan

2nd Prize—Carla-Maria Rodrigues, Minneapolis, Minnesota

3rd Prize—Paris Anastasiadis.

This competition will be repeated every two years at the Congresses held in the United States and Canada.

The XV Congress opened with a banquet at which Dr. Paul C. Boylan, Dean of the School of Music, welcomed guests. David Dalton, President of the American Viola Society, presented Past-President Maurice W. Riley, and former Treasurer Ann Woodward plaques honoring them for their commitment and service to the American Viola Society. A plaque was also presented to the United States Air Force Symphony Orchestra in appreciation for the participation of this group in six of the International Viola Congresses.

Franz Zeyringer, from Pöllau, Austria, President of the International Viola Society, presented David Dalton with a silver viola-clef pin, in recognition of his exemplary commitment in connection with developing the resources of the Primrose International Viola Archives at Brigham Young University.

The banquet was followed by the first of the series of concerts at the Congress. This first concert featured faculty and former students of the University of Michigan.

Evening concerts featuring viola concertos were ably accompanied by the United States Air Force Symphony Orchestra, conducted by Lt. Denis Layendecker, and by the National Arts Chamber Orchestra, conducted by Kevin McMahon.





Plate 121. Yizhak Schotten, University of Michigan, Host-Chairman of XV IVG Congress, Ann Arbor, Michigan, with Katherine Collier, in charge of administrative details, and Maurice W. Riley.



Plate 122. Winners of the William Primrose Competition: Paris Anatasiades, 3rd Prize; Lynne Richburg, 1st Prize; Carla Maria Rodrigues, 2nd Prize; with Dr. David Dalton, President of AVS, and Dr. Robert Oppelt, Chairman of Competition Committee.



Plate 123. (a) Maurice Gardner, Composer, *Concerto for Violin and Viola*. (b) Maurice Gardner, Donald McInnes, Viola, Endre Granat, Violin, performers.

A succession of artist violists appeared in solo and ensemble performances, including: Toby Appel, Kozuhide Isomura, Susan Kier, Patricia McCarty, Donald McInnes, Kathy Plummer, William Preucil, Yizhak Schotten, Paul Swantek, Emanuel Vardi, Robert Vernon, Lenore Weinstock, and Barbara Westphal.

The music performed included Baroque, Classic, Romantic, and Contemporary viola compositions. Composers in attendance who had works performed were: Leslie Bassett, James Domine, David Finko, Maurice Gardner, Walter May, Alan Shulman, Georg Balch Wilson, and Heinz Werner Zimmerman of West Germany.

Master Classes, lectures, lecture-recitals, and panel discussions were presented by violists Heidi Castelman, David Dalton, Nathan Gordon, Louis Kievman, Doris Preucil, Maurice Riley, Ann Woodward, and Franz Zeyringer.

Premier performances were given of the viola version of Tibor Serly's *Sonata in Modus Lascivus*, performed by Patricia McCarty; and Alan Shulman's *Variations 1984 for Viola, Harp, and Strings*, with the viola part performed by Emanuel Vardi. The National Arts Chamber Ensemble accompanied Maurice Wright's *Solo Suite 1987*, performed by Barbara Westphal. Maurice Gardner's *Concerto for Violin, Viola, and Orchestra* was performed by Endre Granat, Donald McInnes, and the United States Air Force Symphony Orchestra.





Plate 124. David Finko, Composer, *Concerto for Viola and Orchestra*, and Robert Vernon, Principal Viola of the Cleveland Orchestra, performer.



Plate 125. Alan Shulman, Composer, and Mrs. Shulman, with Harold Klatz, Viola, Chicago Symphony, Secretary, AVS.



Plate 126. James Domine, Composer, *Concerto for Viola and String Orchestra*; with Susan Kier, Violist, performer.

Humor was added to the programs by David Dalton, assisted by "Reluctant Partner," and Penelope Crawford, when they performed the *Sonata for Viola Four Hands and Harpsichord*, s. 440, by P.D.Q. Bach (1807–1742)?

An exhibit of violas and viola bows by contemporary makers was supervised by Eric Chapman, assisted by Greg Alf and Joseph Curtin. A demonstration of the tone quality of the contemporary instruments was presented as a part of the regular Congress program. Kazuhide Isomura, violist of the Tokyo String Quartet, played each instrument briefly so that the audience could judge the sound. Reaction was very favorable, with many of those present expressing their surprise that contemporary instruments could possess such fine tone quality.

The Congress ended with a Play-Along conducted by Yizhak Schotten, assisted by Adrian Lo, of Kelby College, who furnished music which he had arranged in multiple parts for violas. Over 50 violists participated, including many of the artists who had appeared on the Congress programs. The XV Viola Congress came to a fitting and joyous close with the Play-Along group performing J.S. Bach's *Brandenburg Concerto*, No. VI.





Plate 127. Louis Kievman, John Riley, Violist, and Lisa Riley, Violinist, Supporters of The American Viola Society Since Its Beginning.



Plate 128. Lenore Weinstock and Emanuel Vardi, recital of Works for Two Violas. Vardi performed works with orchestra by Benjamin Britten, Alan Shulman, and Walter May.



Plate 129. Dr. Ann Woodward, Treasurer of AVS 1978–87; Dr. Rosemary Glyde, Treasurer of AVS, 1988–; and Louis Kievman.



Plate 130. Reunion of Louis Kievman, Nathan Gordon, and Emanuel Vardi, All Members of the NBC Symphony, Directed by Arturo Toscanini. Photograph by Dwight Pounds.





Plate 131. Lauria Riley and Ben Carl Riley, Cellists in the United States Air Force Symphony Orchestra, Which Has Performed in Seven IVG Congresses; and Carolyn Riley. Ben Carl and Carolyn did the Art Work in this Book.

### **The Geneva Concours Internationale d'Execution Musicale**

This competition was held in Geneva, Switzerland, August 28–September 16. Over 70 violists of world-wide nationality entered. Those receiving awards were:

- 1st Prize —Hong Xiao, China
- 2nd Prize—Sabine Toutain, France
- 3rd Prize —Felix Schwartz, West Germany.

### **Viola Plus**

Five concerts were given under the Auspices of Viola Plus during the 1986–87 season at Carnegie Hall featuring contemporary works for the viola. Two new compositions were written for this series of concerts. Ten twentieth century viola pieces were performed.

## CHAPTER XXVIII

# THE VIOLA IN 1988

### The XVI IVG Congress

**T**he XVI International Viola 20th Year Jubilee Congress was held in Kassel, West Germany, June 16–19, 1988. Uta Lenkewitz-von Zahn, Secretary of the IVG, was the host-chairman.

The following report is based on information furnished by Frau Lenkewitz-von Zahn and Dr. Dwight R. Pounds. Due to ill health and with regret, this is the first Congress since 1975 on which I am unable to report in person.

In addition to the viola music that is an integral part of all IVG Congresses, this “Jubilee” Congress was nostalgic because it was held in the same city, Kassel, where the organization had been founded in 1968. Franz Zeyringer, Dietrich Bauer, Dr. François de Beaumont, Wolfgang Sawodny, Berta Vulda, and others began the parent organization, which now has Chapters in ten other countries. It was in the city of Kassel that Zeyringer and Bauer set up the first Viola Archives, which was later moved to the Mozarteum in Salzburg, and then to Brigham Young University, Provo, Utah, U.S.A.

Franz Zeyringer, who had been the guiding figure of the IVG throughout the first 20 years, resigned as president in order to have more time to pursue other interests. For 20 years he has unselfishly given his time and skill to help promote the goals of the IVG. His leadership, dedication, and devotion is a major factor in the many successful achievements of the organization.

Günter Ojsteršek, from Düsseldorf, West Germany, was elected the new President of the IVG. He has been active in the organization for many years. He is an artist performer and a distinguished teacher of both the viola and the viola d’amore. Other officers elected are Prof. Dr. Wolfgang Sawodny, Vice-President, from Elchingen; and Heinz Berch, secretary, from Dreieich-Sprenlingen.

Ojsteršek, in behalf of the IVG, presented Zeyringer with a Gold Viola Clef medal in recognition of his many contributions and unstinting work in behalf of the Viola.



The Kassel programming placed more emphasis on chamber music than had been the practice in previous Congresses. Among the groups performing chamber music were the Düsseldorf Viola Quartet; the Schoenberg String Quartet from The Hague, Netherlands; the Pfeifer and the Verdi String Quartet from West Germany; and the Concilium Musicum from Vienna. These groups presented a wide variety of music, performing works from the 17th century to the present.

Solo recitals were given by violists Hariolf Schlichtig, Ulrich von Wrochem, Günter Ojsteršek, Barbara Westphal, Bernd Rinne, Martin Straakholder, and a duo-recital by Anette Marguerre, viola, and Susanne Trinkaus-Marguerre, violin.

The American Chapter of the IVG was represented on the programs with a recital by Jerzy Kosmala, and by the following lectures: David Dalton, discussing his recently released book, *Playing the Viola: Conversations with William Primrose*; Dwight Pounds, "The Development of Viola Congresses in the United States, and Canada," illustrated with slides; Franco Scianameo, "Unprinted Italian Viola Music,"<sup>1</sup> Anne Woodward, "Violists of the Classical Period."<sup>2</sup>

Other lectures were given by Martin Smith, from South Africa, "South African Viola Music," and by Franz Zeyringer, who discussed his recent book, *Die Viola da Braccio*, and also the new series of publications *Edition Pax*, which will specialize in viola music in a lighter vein, similar to his "Viola Fox," which has delighted audiences at previous Congresses.<sup>3</sup>

### The Third Lionel Tertis Viola Competition

This important Viola Competition and Workshop was held as before on The Isle of Man, with John Bethel host-chairman, August 27-September 3, 1988. The Isle of Man Mananan Festival Trust promotes this event every four years with the help of patrons of the Viola worldwide, and with Ruth, Lady Fermoy, DCVO, OBE, as honorary president. The winners of the Competition, which was open to viola players of all nationalities born on or after March 1, 1961, were:

- 1st Prize—Hsin-Yun Huang, Taiwan, residing in England,
- 2nd Prize—Jane Atkins, England,
- 3rd Prize—Jean-Eric Soucy, Quebec, Canada.

<sup>1</sup>See Chapter XIV

<sup>2</sup>See Chapter VIII.

<sup>3</sup>For a more detailed description of the XVI Congress, see, Dwight R. Pounds, "The Kassel Congress—A 20-Year Jubilee," *Journal of the American Viola Society*, Vol. 4, No. 2 (1988), pp. 23–25.



Plate 132. Günter Ojsteršek, President of IVG, 1988–.

The required composition for all contestants was *Tides of Mananan*, by Paul Patterson, commissioned for the competition and dedicated to David Lumsden on his 60th birthday.

We are indebted to Tully Potter, British music critic, for furnishing the information that appears in this section. He also is responsible for Chapter XVII, "The Czechoslovakia Viola School."

Members of the Jury were Harry Danks, Sidney Griller, and Sir David Lumsden (chairman), all from England; Thomas Riebl, Austria; Milan Škampa, Czechoslovakia; and Emanuel Vardi, United States.

Artists and professional staff who performed, accompanied, conducted master classes, directed music for multiple violas, and or gave prepared lectures were:

Yuri Bashmet  
BBC Philharmonic Orchestra  
Man-Seng Chan  
Roy Collins  
Harry Danks  
Helen Davies  
Michael Freyhan  
Janos Furst  
Sidney Griller

Nobuko Imai  
Louis Kievman  
Stephanie Leon  
Maggini String Quartet  
Michael Muntian  
Martin Outram  
Paul Patterson  
Michael Ponder  
Tully Potter

Thomas Riebl  
 Wilfred Saunders  
 Eric Shumsky  
 Milan Škampa  
 Zlatko Stahuljak

Kathron Sturrock  
 Lillian Tertis  
 Emanuel Vardi  
 Roger Vignoles  
 John White.

Many exceptionally fine concerts were given during the week's activities. One was the performance given in Douglas, the capital city of The Isle of Man, by the BBC Philharmonic Orchestra, conducted by Janos Furst. Included was a performance by Soviet violist, Yuri Bashmet, of William Walton's *Concerto for Viola*.

Among the lectures given at the event were: Tully Potter, "The Art of Peter Schidlof"; Louis Kievman, "The Pedagogy of Dr. D.C. Dounis"; Wilfred Saunders, "Construction and Design Problems of the Viola, and the Care and Maintenance of the Instrument"; Man Seng Chan, luthier from Singapore, "The Importance of the Viola Bow, Versus the Size of the Viola."

### **The ASTA Viola Competition**

The Fifth American String Teachers Association Viola Competition was held in Bloomington, Indiana, in conjunction with the ASTA National Convention, which was held in Indianapolis, Indiana, April 22, 1988. The winners were:

First Prize—Karen Opgenorth, Vancouver, British Columbia, Canada.

Finalists—Corbin Hornbeck, Tatjana Mead, and Romona Merritt.

### **Bratsche Bash**

The Canadian Viola Society promoted "The Bratsche Bash" in London, Ontario, March 19–20, 1988. It was a viola weekend which included chamber music concerts and a forum on teaching. Everyone was encouraged to bring their violas in order to participate in chamber music.

### **The Viola d'Amore Congress**

The 4th International Congress of the American Viola d'Amore Society was held in Stuttgart, West Germany, August 22–24, 1988. Arnt Martin was the host chairman.



Plate 133. Yuri Bashmet, Performer and Member of the Jury, Lionel Tertis Competition, Isle of Man, 1988.

### Publication

Dr. David Dalton, *Playing the Viola, Conversations with William Primrose* (New York: Oxford University Press, 1988).

This very important and remarkable book is full of valuable information about performance problems on the viola, and methodology for their solutions. The work is designed for performing artist-violists, for viola teachers, for viola students, and for violinists who want to know what the differences are between playing the violin and playing the viola. The material is presented in an informal question and answer format, with the



author, David Dalton, directing his questions to the late William Primrose. Primrose's erudite and authoritative answers are based on his long career as a distinguished performing artist and as a dedicated and successful teacher.

Franz Zeyringer, *Die Viola da Braccio* (Munich: Heller Druck & Verlag, 1988, in German).

Zeyringer traces the introduction of bowed instruments into Western Europe from Central Asia during the Middle Ages. Many interesting drawings illustrate the evolution of the shapes and designs of various bowed instruments, as well as the bridge, peg-box, scroll, and sound holes. The bow is discussed from its primitive origin to the perfected Tourte model. Related subjects are also included in the book, such as, the genesis and history of the International Viola-Gesellschaft (IVG). The book also contains an exhaustive Bibliography.

## CHAPTER XXIX

# THE VIOLA IN 1989

### The XVII IVG CONGRESS

**T**he XVII International Viola Congress was held on the campus of the University of Redlands in Redlands, California, June 21–25, 1989. Lucille Taylor was the host-chairman. Louis Kievman and Donald McInnes assisted in the planning of the program of musical events, and Dr. David Dalton, President of the American Viola Society, was in over-all charge of the Congress.

During the first day of the Congress the news arrived that Paul Doktor, famous performer and teacher of the viola, had died in a New York City hospital during heart surgery. The Officers and Executive Board of the American Viola Society immediately dedicated the XVII Congress to honoring Paul Doktor.

The second William Primrose Viola Competition was held during the first day of the Congress. Members of the Executive Board of the American Viola Society acted as judges, with Louis Kievman, Vice-President of the AVS, Chairman. The winners were:

- 1st Prize—Daniel Foster, age 19, of Washington, D.C., a student at Oberlin College;
- 2nd Prize—Ming Pak, age 22, of Beijing, China, a student at Oberlin College;
- 3rd Prize—Kai Tang, age 25, of Beijing, now a member of the Honolulu Symphony.

The three winners appeared individually on later Congress programs. Daniel Foster performed the required number, *Concerto for Viola and Orchestra* by Wayne Bohrnstedt, accompanied by the Redlands Symphony Orchestra, conducted by Jon Robertson.

Among the impressive list of performers and lecturers on programs at the Congress were: John Thomas Acevedo, Clyn D. Barrus, Paul Coletti, Alan de Veritch, Roberto Diaz, Csaba Erdélyi, Rosemary Glyde, Pamela Goldsmith, Martha Strongin Katz, Günter Ojsteršek, Simon J. Oswald, Dwight Pounds, David Schwartz, Thomas Tatton, Lucille Taylor, Lyndon

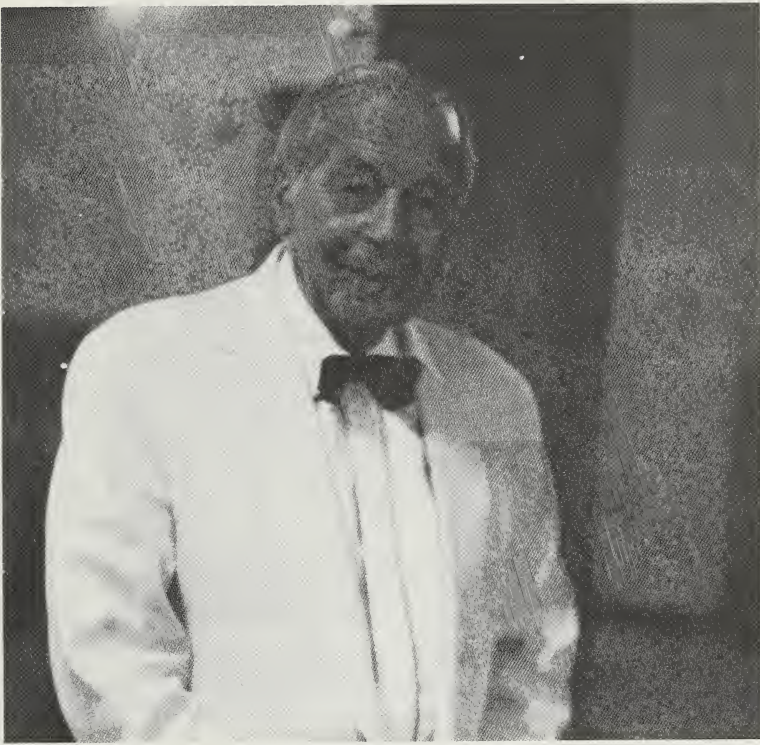


Plate 134. Louis Kievman, Chairman of Planning Committee for XVII IVG Congress, Redlands, California, 1989.

Taylor, Henri Temianka, Karen Tuttle, Bernard and Naomi Zaslov, and the Redlands Symphony Orchestra, conducted by Jon Robertson.

Among the compositions heard for the first time at the Congress were *Concerto for Viola* by Robert W. Jones and performed by Roberto Diaz. Martha Strongin Katz, viola, and Lyndon Taylor, violin, performed *Suite for Violin and Viola*, Op. 19, No. 1, by the Swedish composer, Kurt Atterburg (rev. 1946). These works were accompanied by the Redlands Symphony Orchestra. Rosemary Glyde performed *Road to Hamelin for Viola and Narrator* by Paul Ramsier. This work is based on Robert Browning's famed story, *The Pied Piper of Hamelin*. Miss Glyde ably assumed the dual role of violist and narrator.

Lucille Taylor, viola, John Waltz, cello, and Margaret Meier, piano, gave a recital which included a premier performance of *Trio* by Margaret Meier, comprising movements entitled: *Declamatory, with Passion; II. From a Place of Calm; and III. With Spontaneity*.

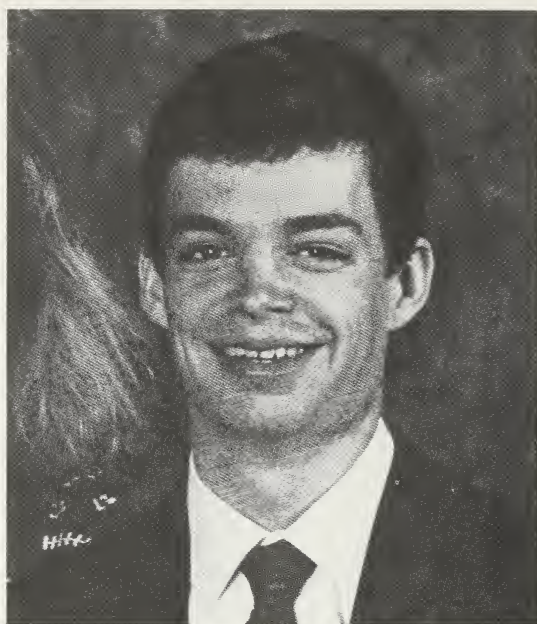


Plate 135. Daniel Foster, 1st Prize, Second William Primrose Competition.

Outstanding recitals were presented by a succession of artist-violists. Among the compositions not previously heard on Congress programs were two works by Joseph Jongen, Belgium composer, *Concertino for Viola and Piano* and *Suite for Viola and Piano*, played by Clyn Barrus, viola, and Mark Wilburg, piano. Also new to Congress audiences were Roque Cordero's *Très Mensajes Breves for Viola and Piano* (1966), and Juan Orrego-Salas' *Mobici for Viola and Piano* (1967), both performed by Roberto Diaz, viola, and Anne Diaz, piano.

From Düsseldorf, West Germany, came Günter Ojsteršek, the new President of the International Viola Society (*Internationale Viola-Gesellschaft*). He is Principal Violist of the Dusseldorf Symphony, and has been on the faculty of the Rheinland Music Academy since 1985. Assisted by Georgeann Peterson, piano, he performed *Sonate for Viola and Piano* (1981) by Miroslav Miletic.

Simon J. Oswell, from Australia, lectured on "The Viola Down Under: Is the Viola Played Right-side Up Down Under?" He performed works composed by Australian composers: Malcolm Williamson's *Partita for Viola on Themes of Walton*, Don Kay's *Cloud Patterns*, and Peter Sculthorpe's *Sonata for Viola and Percussion*, assisted by Dan Dunbar, percussionist.

Paul Coletti, accompanied by Ralph Albertstrom, piano, gave the world



premier of *Psyche, for Viola and Women's Voices* (1987) by William O. Smith.

The Zaslov Duo, composed of Bernard Zaslov, viola, and Naomi Zaslov, piano, gave a recital which included a work written for them, "*Set for Two*" for *Viola and Piano* (1962) by Charles Whittenberg.

On a program entitled, "Look What I Bratschel!" there appeared two compositions with unusual instrumentation: *Variations for Four Drums and Viola* by Michael Colgrass, performed by Pamela Goldsmith, viola, and Mitchell Peters, percussion; and *Kalamtiano for Viola and Accordion* by Nick Ariondo, played by John Acevedo, viola, and Nick Ariondo, accordion. This latter work was awarded the 1987 Castelfidardo Prize at the International Chamber Music Competition held in Ancona, Italy.

Also appearing on this program was music for multiple viola parts, which featured *June Sunrise-Blue Sky, Symphonic Study for 12 Solo Violas* by Kenneth Harding, played by Marilyn Baker, Richard Elegino, Alan de Veritch, Pamela Goldsmith, Louis Kievman, Donald McInnes, Carole Mukogawa, Daniel Neufeld, David Schwartz, Harry Shirinian, Linn Subotnick, and Evàn Wilson. This work was conducted by Thomas Tatton.

Thomas Tatton also conducted the final program of the Congress, the "Play-along" of J.S. Bach's *Brandenburg Concerto No. 6*, performed for fun by over fifty violists who were in attendance at the Congress. This performance was assisted by Jeffry Kaatz, cello, and Georgeann Peterson, continuo.

Master Classes, which included related lectures, were given by Csaba Erdélyi, "The Breath of Performance"; Karen Tuttle, "Viola Pedagogical Techniques"; and Alan de Veritch, "You've Finished School—So Now What?"

Informative lectures were given by Pamela Goldsmith, "The Transition to the Tourte Bow and Its Effect on Bowing Articulation"; David Schwartz, "The Recording Industry and Studio—Can We Survive High-Tech (Progress?)"; and Hans Weisshaar, "Building Violins in the Classical Italian Style."

Eric Chapman, who was in charge of the exhibit of violas and viola bows made by contemporary makers, chaired an informative panel discussion on the various aspects of bow making. Members of the panel were Joseph Kuhn, from Ottawa, Canada, and David Russel Young, who has shops in Los Angeles and in Boulder, Colorado.

Dwight Pounds, Professor of Viola at Western Kentucky University, gave an enlightening and highly entertaining lecture, "*A Brief History of The American Viola Society*." The lecture was accompanied by slides of the previous Congresses and with recorded musical background of viola music. This lecture is available on video tape. Professor Pounds is writing a complete history of The American Viola Society.

The Officers and the Executive Board of The American Viola Society,



Plate 136. David Dalton, Mrs. Donna Dalton, Henry Temianka, Speaker at Final Banquet, Günter Ojsteršek, President of IVG, and Mrs. Ojsteršek.



Plate 137. Leila Riley, Honored at Banquet by Plaque "for Longtime Service to The American Viola Society;" with David Schwartz, Movie Studio Violist, Former Principal Violist of the Cleveland Orchestra and the Detroit Symphony, Lectured on "The Recording Industry and Studio Work." . . .





Plate 138. Pamela Goldsmith, Violist, with Mitchell Peters, Percussionist, Performers of Michael Colgrass' *Variations for Four Drums and Viola*.



Plate 139. Csaba Erdélyi, University of Indiana, Recital and Master Class.



Plate 140. Karen Tuttle, Master Class and Illustrated Lecture: "Viola Pedagogical Techniques".

chaired by President David Dalton, meeting every morning during breakfast, completed and ratified a new Constitution for the Society. Dwight Pounds was chairman of the committee that had prepared the original draft of the new Constitution.

At the final banquet of the Congress Henri Temianka, violinist and conductor, gave a talk full of personal nostalgia and good humor which was very much enjoyed by the audience. Plaques were presented by President Dalton to various deserving persons, including Leila Riley (Mrs. Maurice W. Riley) in recognition of her long-time interest in and commitment of the American Viola Society.

### Bratschistentag

A Bratschistentag was held October 28, 1989, in Würzburg, Germany. Egon Sassmanshaus, publisher of *Viola Schule*, was the host-chairman. Events pertained to music dedicated to viola-pedagogy. Jürgen Kussmaul and Anton Weigert performed J.S. Bach's *Brandenburg Concerto No. 6*.



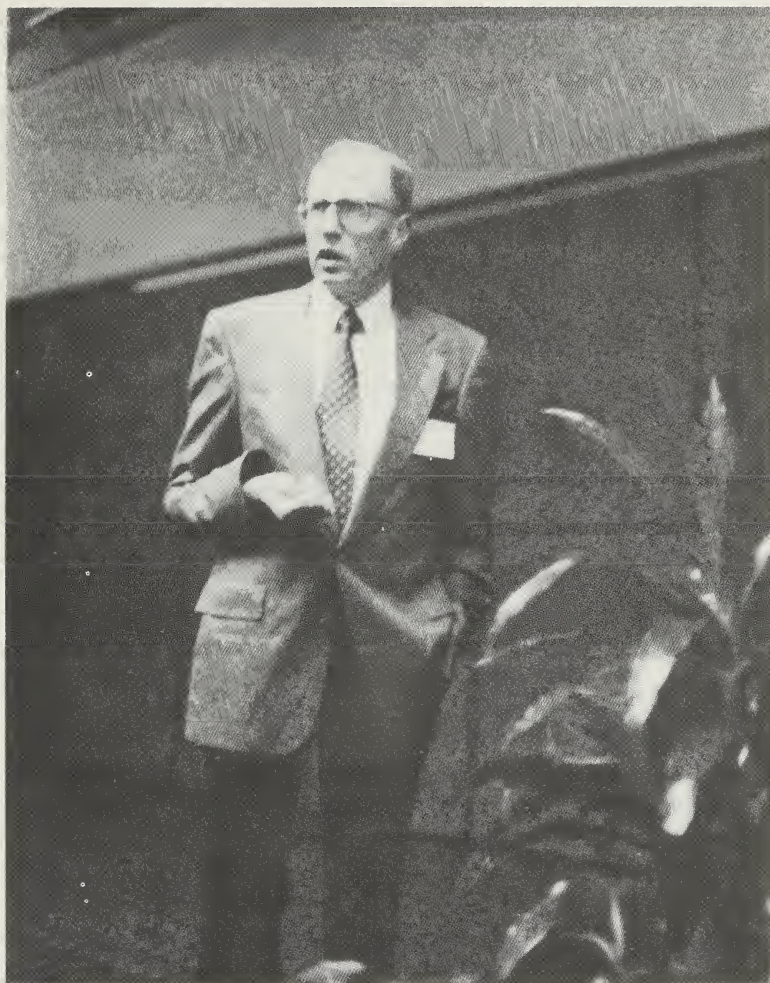


Plate 141. Dr. Dwight Pounds, Vice-President of AVS, Illustrated Lecture, "The History of the American Viola Society".

### **The Third Maurice Vieux Viola Competition**

The 3<sup>eme</sup> Concours International de l'Alto Maurice Vieux was held March 7–12, 1989, in Orleans, France. The winners were:

- 1st Prize —Andre Gridtchouk, U.S.S.R.;
- 2nd Prize—Tomoko Ariu, Japan;
- 3rd Prize —Pierre Lenert, France.

**The 38th West German Radio International Music Competition**

The 38th Internationaler Musikwettbewerb De Rundfunkanstalten Der Bundesrepublik Deutschland was held September 5–22, 1989, in Munich, West Germany. The winners in the viola section of the competition were:

1st Prize —not awarded;

2nd Prize—Hideko Kobayashi, Japan;

3rd Prize—Tomoko Ariu, Japan, and—

—Roberto Diaz, Chile and U.S.A.

## CHAPTER XXX

# THE VIOLA IN 1990

### The XVIII IVG Congress

**T**he XVIII International Viola Congress was held in Lille, France, May 31-June 3. It was hosted by Les Amis de l'Alto (the French Chapter of IVG). The following report of the XVIII Congress is based on programs furnished by Albert Azancot of Paris, France. The theme of the Congress was, *The Viola in French Music and the Franco-Belgian School*. The theme was particularly emphasized on the third day of the Congress when everyone travelled across the border into Brussels, Belgium, where the day's activities were held at the Brussels Conservatory. The international scope of the Congress included a concert from the United States given by the Brigham Young University Chamber Orchestra, Clyn Barrus, director, on the first evening of the Congress. They performed the J.S. Bach *Brandenburg Concerto, No. 6*, with Nancy Call and Joel Belgique, soloists; *Trauermusik* by Hindemith, Joel Belgique, Viola; *Love and Death: Four Elizabethan Lyrics*, (1981) by Merrill Bradshaw, for Soprano, Viola, and Strings with Donna and David Dalton, soloists; and *Variations for Viola and Orchestra* (1941) by Alan Schulman, Clyn Barrus, soloist.

The Congress opened in the afternoon of May 31 at the Conservatoire de Lille in the Edouard Lalo Auditorium with a lecture by Frederic Laine, "The Viola in France during the 19th Century." Chrétien Urhan and L. Casimir Ney (Louis Casimir Escoffier) were given special credit for their leadership in performance and for their compositions.

The lecture was followed by a concert which included *Prélude, Recitatif et Variations* by M. Durufle, played by Bernard Gaudfroy, viola, Patrick Gallois, flute, and Alain Raes, piano; *Sonate* by Jacques Casterede, played by Marie-Thérèse Chailley, viola, J. Casterede, piano; *D'Une Sphère à l'Autre* by M. Deneuve, played by J.C. Dewaele, electric viola.

On the morning of the second day, June 1, the Congress began with an illustrated lecture by Serge Collot: "The Technical Heritage of the Franco-Belgium School." He was assisted by two students from the Conservatoire de Lille.

At noon an ensemble comprised of P.H. Xuereb, Viola, P. Gallois, flute, and F. Pierre, piano, performed *Trios* by C. Debussy and A. Louvier.

In the afternoon Étienne Vatelot, the famous French luthier and bow maker, gave a lecture entitled, "The Viola Today and in the Future." Also, *Contemporary Music for 1, 2, and 3 Violas* by Henri Pousseur, Tristan Murail, and Eric Sprogis was performed by Jean Sulem, Garth Knox, and Michel Michalakakos.

In the evening the Trio à Cordes de Paris comprised of M. Michalakakos, Viola, Ch. Frey, violin, and J. Grout, cello, gave a concert of works composed by D. Milhaud, Ton Ta Thiet, P. Dusapin, M. Carles, and A. Roussel.

On June 2, the Congress journeyed by bus to the Conservatoire de Bruxelles where the day's events took place. These programs opened with a concert by the Viola students of Professor T.M. Gilissen which featured works by H. Vieuxtemps, J. Jongen, V. Legley, M. Poot, G. Longree, and P.B. Michel. This was followed by a lecture, "The Franco-Belgian School of Viola," given by J.P. Muller, Professor Emeritus of the University of Brussels. The lecture was followed by a conducted tour of the great Conservatoire Museum of Instruments, which also included an exhibit of violas by Belgian luthiers.

The evening concert presented T.M. Gilissen, violist, accompanied by J.C. van den Eyden, pianist. They performed *Sonatas* by H. Vieuxtemps, F. Quinet, and C. Franck.

On Sunday morning, June 3, in Lille, the program began with a seminar of French composers, including Betsy Jolas, Serge Nigg, Claude Henri Joubert. Their viola compositions were played by S. Toutain, P. Lenert, and L. Verney. A premier performance was given of *Piece pour 4 Violas* by Joubert.

In the afternoon the final concerts featured the following compositions by French composers, listed with the artists who performed the works: D. Milhaud, *Les 4 Visages*, J.F. Benatar, viola, B. Vandome, piano; A. Bancquart, *Sonate pour alto seul*, T. Coman, viola; E. Chausson, *Piece pour alto et piano*, N. Bacri, *Quasi Variazioni*, J. Martinon *Rhapsodie*, No. 72, all performed by L. Verney, viola, F. Killian, piano; A. Lemeland, *Sonate pour alto seul*, J. Dupouy, viola; A. Jolivet, *5 Eglogues*, M. Vieux, 2 *Études*, both performed by P. Lenert, viola; C. Franck, *Sonate, version originale*, J.B. Brunier, viola, B. Vandome, piano; A. Honegger, *Sonate*, E. Cantor, viola, S. Staetter, piano; C. Koechlin, *Sonate*, B. Pasquier, viola, B. Vandome, piano.

### The ASTA Viola Competition

The Sixth American String Teachers Association Solo Competition was held at the University of Maryland, March 29–30. Karen Tuttle was the



judge for participants of the two levels of the competition. The winners were:

In the Pre-College Division:

1st Prize, \$800.00—Amalia Daskalakis, Boston, Massachusetts.

Finalists—Jessica Nance, Ann Arbor, Michigan, and Allison Farrow, San Diego, California.

In the Pre-Professional Division:

1st Prize, \$1,000.00 ("The Georges Janzer Memorial Award")—Ming Pak, Oberlin, Ohio.

2nd Prize, \$500.00—Susan Dubois, Los Angeles, California.

Finalists were—Henry Lee, Vancouver, British Columbia, Canada, and Jeremy Gershfield, Ann Arbor, Michigan.

### **AVS Board Meeting Held in Jackson Hole, Wyoming**

For the first time an AVS Executive Board Meeting was scheduled during the year between Congresses. It was held June 16–20 in Jackson Hole, Wyoming, in the shadow of the beautiful 13,000 feet high Grand Teton Mountains. Board members in attendance were Dr. David Dalton, Alan de Veritch, Dr. Rosemary Glyde, Dr. Pamela Goldsmith, William Magers, Donald McInnes, Dr. Robert Oppelt, Dr. Maurice W. Riley, Thomas Tatton, Emanuel Vardi, and Dr. Ann Woodward. The group met for three days to work on new goals for the AVS and to begin planning for the 1991 Viola Congress, which will be held on the campus of Ithaca College, in Ithaca, New York.

The daily meetings were presided over by the outgoing President, David Dalton, and the newly elected President, Alan de Veritch. Other new officers include: Harold Coletta, vice-President; Pamela Goldsmith, Secretary, and David Dalton, past-President. Rosemary Glyde remained Treasurer. All of those present agreed that the bi-annual meeting was highly successful and should be continued as a permanent policy of the AVS Executive Board. Maurice W. Riley, past-president, was made an honorary member of AVS.

### **Viola d'Amore Society Congress**

The 4th International Congress of the American Viola d'Amore Society was held at the Shrine to Music Museum on the campus of the University of South Dakota, in Vermillion, South Dakota, July 6–8. André Larson was host chairman.



Plate 142. Presidents of AVS: David Dalton, 1986–89; Maurice W. Riley, 1981–86; Alan de Veritch, 1989—; Myron Rosenblum, 1971–81, (not present); at AVS Board Meeting, Jackson Hole, Wyoming, June, 1990.

### Viola Symposium in Germany

The German Chapter of the IVG had a very successful symposium at the Bundesakademie für Jugendbildung in Verbindung held in Trossingen (Black Forest), West Germany, September 20–23. Besides violists from all over Europe, many musicians attended from what was formerly East Germany, particularly from Dresden and Leipzig. Uta Lenkewitz-v. Zahn wrote that “for them the meeting was quite overwhelming, and the German Chapter (formerly West German) won a lot of new members. All the papers which were read will be published.” Next year the Symposium will meet in Dresden.



Plate 143. "Three Generations of British Violists", Dr. Watson Forbes, Aeolian Quartet; who taught John White, Alberni Quartet; who taught Martin Outram, Maggini Quartet.

### **Gasparo Da Salò Celebration**

The Gasparo da Salò Celebration was held in Salò, Italy, October 5–7. It was sponsored jointly by the City of Salò and the Department of Culture of the Province of Brescia. The activities included concerts by the Concerto del Groppo Sonatori de la Gioiosa Marca, and lectures by luthiers and musical scholars dealing with 16th and 17th century music as related to the Brescian School of Violin Making.

### **British Viola Festival 1990**

The three-day British Viola Festival held in London, November 2–4, 1990, featured students of John White, Professor of Viola at the Royal Academy of Music. In addition to the many performances of solo recitals and concerts for multiple violas, tributes were paid to Dr. Watson Forbes and to

Harry Danks for the many years they have devoted to promoting the viola, and to their dedication to high standards for viola performance.

Another purpose was to aid the International Tertis Viola Competition to be held at Port Erin, Isle of Man, August of 1991, The concerts raised £1000.

The artistic success of this Viola Festival resulted in *The London Observer's* giving a half-page complimentary account reporting the event.



## CHAPTER XXXI

# THE PAST AND FUTURE FOR THE VIOLA

With the publication of *The History of the Viola, Volume I and Volume II*, Violists, for the first time, now have a recorded history of their instrument. This they did not have before 1980.

### Protagonists of the Viola

The FRONTISPIECE of this book is entitled, “*Five Giants of the Viola*,” Maurice Vieux, (1884–1957), Paul Hindemith (1895–1963), William Primrose (1904–1982), Vadim Borissovsky (1884–1957), Lionel Tertis (1876–1975). It could be argued that there are many others who have given great service and commitment to the Viola. Below are listed just a few additional violists, from different nationalities, who have contributed much to the status of the viola.

Some of the outstanding violists who led the way in the late 18th and 19th centuries were Karl Stamitz (1746–1801) and his brother Anton Stamitz (1754–1809?) of Czech-German descent; Alessandro Rolla (1747–1841) of Italy; and Chrétien Urhan (1790–1845) of France. Spanning the 19th and 20th centuries was Hermann Ritter (1849–1926) of Germany. Among the protagonists in the early 20th century have been: Ladislav Černý (1891–1973), Czechoslovakian; Renzo Sabatini (1905–1973), Italian; Pál Lukács (1919–1981), Hungarian, and Franz Zeyringer (1920–), Austrian. Also, in the 20th century, there are many more “*Giants of the Viola*,” who continue to make their contributions as performers, teachers, composers, editors, transcribers, amateurs, and others who promote the viola.

As chronicled in PART THREE of this book, many wonderful things have happened in the realm of the viola during the decade 1980–90. There is every indication that the last nine years of the 20th century, 1991–2000, will be even more eventful: leading to an on-going productive future for the viola.

The viola will continue to be one of the ideal instruments for amateur musicians who play for the sheer pleasure and satisfaction of participating in chamber music groups and/or in orchestras.

For professional violists the future offers several possible careers. Opportunities for a career as a concert soloist are still limited to a very small number of assertive violists. This situation, however, continues to improve as violists gain more prestigious reputations as performers. Opportunities are particularly favorable for violists who have positions on college faculties, where solo performance is required as a part of the teacher's assignment. Principal Violists in Symphony Orchestras are getting opportunities for solo performances as more and more significant works are composed for the viola.

Careers as a member of a professional string quartet present desirable and rewarding positions for violists who love to perform chamber music. String quartets that are experiencing problems of survival due to financial difficulties can obtain help from the CMA (Chamber Music of America). This organization will supply information regarding available funding from sponsors, government agencies, and arts organizations. It is no longer necessary for a string quartet to be a part of a college faculty to insure financial security for its members.

Violists who participate in competitions receive the publicity and the exposure needed for establishing a foothold to a successful career. In addition to the monetary award, winners of competitions usually are given the opportunity to perform with famous orchestras, and also receive recording opportunities with major labels. Among the most prestigious competitions for violists are those named for and honoring three of the great violists: Lionel Tertis, Maurice Vieux, and William Primrose. Also, two of the most famous competitions are those held in Geneva, Switzerland, and Munich, Germany. The American String Teachers Association has developed a desirable innovation for its biennial competition. It is now divided into two age levels: Pre-College Division and Pre-Professional Division. The Competitions awarding the largest monetary prizes are the Annual Friday Morning Music Club Foundation Competition; and the Walter W. Naumburg Foundation Competition (which in 1991 will honor the memory of Paul Doktor and Saul Greitzer). Both of these latter Competitions award a First Prize of \$6,000.

Teaching strings and conducting student orchestras in the public and parochial schools present many job opportunities for violists. The Suzuki method of teaching stringed instruments has given new life to many public and parochial school string programs. It is even possible to teach the viola as a beginning instrument, if the teacher believes that this is desirable. The beginning Suzuki violin books have been transcribed and are available for viola.

A good omen for the ever-increasing musical stature of the viola is the importance several of the most outstanding composers of the 20th century have attached to the beautiful sound of the instrument. This is discussed in

an article written by the French violist Pierre-Henri Xuereb.<sup>1</sup> He points out that it is highly significant that each of the three following composers wrote his last work for the viola:

Béla Bartók, *Concerto for Viola and Orchestra* (1945);

Ernest Bloch, *Suite for Viola Solo*, (1950), (The Fourth Movement was not finished due to an interruption caused by major surgery); and

Dimitri Shostakovich, *Sonata for Viola and Piano* (1975).

These compositions by Bartók, Bloch, and Shostakovich constitute important additions to the violist's repertoire, as do many excellent works coming from the pens of some of our other foremost contemporary composers. Violists now have an enviable amount of their own solo literature to use, and they can anticipate even more.

In concluding PART THREE of this book it is appropriate to look back and mention a few of the individuals who have contributed so much of their talent and themselves to the viola, and who have departed from us during the last decade.

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<sup>1</sup>Pierre-Henri Xuereb, "The Viola: Instrument of Maturity," *The Journal of the American Viola Society*, Vol. 7, No. 1.

## IN MEMORIAM

(See also biographies of these violists in *Volume I and Volume II.*)

**MAX ARONOFF** (1906–81). Teacher of viola at the Curtis Institute; violist in Curtis String Quartet; founder and Director of The New School of Music in Philadelphia.

**PÁL LUKÁCS** (1919–81). Hungarian viola virtuoso. Dedicated teacher of many artist-performers at the Franz Liszt School in Budapest.

**WILLIAM PRIMROSE** (1904–82). Dean of 20th Century violists—concert artist-soloist, chamber music performer, editor of many works for viola, distinguished teacher, protagonist for the viola.

**FRANÇOIS DE BEAUMONT** (1932–82). A Swiss medical doctor who was an avid collector of viola recordings. Published *Viola-Discographie* in 1975, 1976; and *Lionel Tertis (1876–1975) Discographie*, 1975.

**FRANCISCO N. BERLINGER**. Died 1983 in Buenos Aires, Argentina. Principal Viola in Orquestra del Teatro Colon.

**WILLIAM WALTON** (1902–83). Composer of one of the most significant *Concertos* in the violist's repertoire.

**WALTER LEBERMANN** (1910–84). Editor of many important historical works for the viola that had long been out of print. Meticulous scholar.

**GORDON JACOB** (1895–1984). Eminent English composer who wrote works for the viola including two *Concertos*.

**BERNARD SHORE** (1896–1985). Student of Lionel Tertis, artist-performer, scholar, and distinguished teacher.

**FERENC MOLNAR** (1896–1985). Musician, solo violist, chamber musician, and orchestral violist, and mechanical engineer.

**PIERRE PASQUIER** (1896–1985). Student of Maurice Vieux. Artist performer and dedicated teacher.

**GERMAIN PRÉVOST** (1891–1987). Distinguished Violist of Belgian Pro Arte String Quartet. Stravinsky and Milhaud composed solos for him.

**PETER SCHIDLOF** (1902–87). Student of Max Rostal. Founding member Amadeus String Quartet in which he established a high standard for all quartet-violists to emulate.

**LADISLAV MIRANOV** (1900–89). Born in Czechoslovakia, but his career as a violist was in Zagreb, Yugoslavia, where he was a chamber music player, composer, and teacher.

**PAUL DOCTOR** (1919–89). Teacher at Juilliard of many outstanding students; editor, scholar, and artist performer.

**SOL GREITZER** (1925–89). Principal violist of New York Philharmonic 1973–84. Many works for viola dedicated to this brilliant soloist. Influential teacher.

**GEORGES JANZER** (1914–89). Followed Primrose at Indiana University where he taught many artist students.



**NANNIE JAMIESON** (1913–90). English violist, who as a member of the faculty at Guildhall School of Music, became famous and in demand world-wide as a teacher of viola; also assisted Max Rostal and Yehudi Menuhin.

**LOUIS KIEVMAN** (1910–90). Quartet violist; studio violist; member of N.B.C. Symphony (Toscanini); outstanding teacher, lecturer; author and publisher of important teaching materials.

*The future of the Viola depends upon the Violists themselves!*

But here is the finger of God, a flash of the will that can,  
    Existent behind all laws, that made them, and, lo, they are!  
And I know not if, save in this, such gift be allowed to man,  
    That out of three sounds he frame, not a fourth sound, but a star.

Consider it well: each tone of our scale in itself is naught;  
    It is everywhere in the world—loud, soft, and all is said:  
Give it to me to use! I mix it with two in my thought:  
    And, there! Ye have heard and seen: consider and bow the head!

from *Abt Vogler*,  
by Robert Browning



*PART FOUR*

*APPENDIX*

*BRIEF BIOGRAPHIES OF VIOLISTS*



## INTRODUCTION

PART FOUR of *The History of the Viola, Volume II* is an APPENDIX containing "Brief Biographies of Violists". The "Brief Biographies" are highly abbreviated and without photographs. They are presented in this format to save space. Otherwise the number of pages required would have increased the cost of producing this book, resulting in a prohibitive retail sales price.

The biographies presented in PART FOUR include the violist's training and professional accomplishments. Due to the imposed brevity of the biographies, the individual personalities and the dedication of the violists can only be surmised by the reader.

No doubt, without exception, the violists whose names appear in this APPENDIX have biographies that could easily be expanded into interesting life stories that would fill a chapter or even an entire book. Unfortunately space considerations preclude presentation of this much material for each violist. However, to show the potential of these biographies, three have been selected which are presented in a more detailed format. The three violists chosen to illustrate these possibilities are Ferenc Molnar, Virginia Majewski, and Stefan Todorov Sugarev.

Ferenc Molnar emigrated to the United States from Hungary after World War I and found opportunities for a professional career that were not available in Europe. Violists in the United States were the richer because Molnar shared his musical talent by his performance artistry, and also by his skills as a teacher. Many other violists from foreign countries have emigrated to the United States and have had a profound influence on developing the art of viola performance, including William Primrose from Great Britain. Among the many violists who emigrated to the United States after World War II were Robert Courte from Belgium; Paul Doktor from Austria; and Walter Trampler and Ernst Wallfisch from West Germany.

Virginia Majewski has had a successful career in Hollywood, where she was soloist on the viola and the viola d'amore in major studio orchestras that produced sound tracts for motion pictures. In Hollywood her talents were recognized and rewarded at a time when most symphony orchestras usually did not hire women; or if they were hired, they were relegated to the back

chairs in the section. Majewski was one of the pioneers in opening the door of equal opportunity for women. Today, in 1990, women are in Principal Viola chairs of several of the major orchestras in the United States. Among these are Ellen Rose, Dallas Symphony; Marna Street Ramsay, Cincinnati Symphony; Cynthia Phelps, Minnesota Symphony; and Geraldine Walther, San Francisco Symphony.

Stefan Todorov Sugarev could correctly be called the "Father of Viola Performance in Bulgaria." He was a pioneer in winning recognition for his chosen instrument. An artist violist, he was also highly successful as a teacher at the Sofia Academy of Music. His artistry as a performer inspired Bulgarian composers to write and dedicate works to him. The author is indebted to Dr. Burkhard Forbrich, a medical doctor and magistrate from Leck, Germany, for furnishing the biographical material regarding Sugarev. Dr. Forbrich and I met at the X International Viola Congress, in Stuttgart, Germany, in June 1982. We discussed the difficulty of obtaining information about violists in countries behind "The Iron Curtain." I mentioned Sugarev as an example of a very significant violist who was almost unknown outside of his own country. Dr. Forbrich replied that he would try to obtain information for me about Sugarev. In a Letter dated November 6, 1982, he wrote, "Recently I met a Bulgarian pianist, Frau Liliana Stefanove. I told her about Sugarev, and that Walter Lebermann had mentioned him in his Stuttgart report on the authenticity of certain viola concertos, and that you were collecting biographies of prominent violists. She later sent me a letter with the information that follows. She got the details about Sugarev from Emil Abadjiev, her friend who was the first student of Sugarev."

### FERENC MOLNAR (1896–1985)

Ferenc Molnar was born in Budapest, Hungary in 1896.<sup>1</sup> From an early age he demonstrated a precocious genius for both the violin and for the skills of mechanical engineering. His education was interrupted in 1914 by World War I, when he was called to serve as a Lieutenant in the Austro-Hungarian Army.

A few months after the outbreak of hostilities, he was captured by the Russians and sent to a Siberian prisoner-of-war camp. Finding himself without music for the first time, he built a violin from the dried wood of his bunk, and from wires he found in the camp. Several other prisoners followed his

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<sup>1</sup>This Ferenc Molnar should not be confused with the Ferenc Molnar, famous journalist, playwright, and novelist, who was born in Budapest, January 12, 1878. He became a war correspondent during World War I, moved to the United States in 1940, and died in New York City, April 1, 1952.

lead and the camp soon had a small orchestra and chorus. Visiting officials of the International Red Cross were so impressed by the sight of the prisoners playing on these crude instruments that they arranged to have standard instruments sent to the camp from neutral countries. He kept the violin as a memento. It is now in the possession of his daughter, Ava Molnar (Mrs. Gernot Heinrichsdorff) of Colorado Springs, Colorado.

In 1919 when the war was over, Molnar was released, after having lived four and a half years in prisoner-of-war camps. He returned to Budapest and finished his education in music and in engineering. He received a Diploma in Music from the Franz Liszt Academy of Music and a Diploma in Engineering from the University of Technology in Budapest.

While he still lived in Budapest, Jeno Hubay and Zoltan Kodaly invited him to play trios with them, and assigned him to the viola. This was a new experience for Molnar, and although he did not know the viola clef, he managed to learn it well enough to give a creditable performance. He was so enamoured by the tone quality of the viola that he immediately became a lifelong convert to the instrument. About this time he married Maria Rosthy, a journalist.

Hoping to start a career in music Molnar moved to Paris. With chamber music groups he toured Europe, 1923–24, playing both the violin and the viola. Finding few opportunities for a career in either music or engineering, he emigrated to the United States, where he settled permanently, and became a citizen.

In addition to his busy life in music, Molnar kept abreast of the latest developments in the field of mechanical engineering. During World War II he was Professor of Music and Professor of Mechanical Engineering at Stanford University where he taught engineering to armed forces, and participated in the design of the 100 kilovolt electronic microscope, 1942–44.

Molnar also taught viola at Princeton, Mills College, and San Francisco State University.

Molnar's artistry as a performer on the viola was soon recognized and brought him prestigious appointments, first as a founding member of the Roth String Quartet, an organization that made successful worldwide tours from 1926 to 1939. Then he became violist in the San Francisco String Quartet, 1939–45. This was followed by his being appointed Principal Violist of the San Francisco Symphony by the distinguished conductor, Pierre Monteux, a position he held from 1944 to 1964.

During summers he continued to pursue his interest in chamber music. He was a member of the June Festival String Quartet at Albuquerque, New Mexico; and the Colorado Springs Festival Quartet. He founded also the Masson Music Festival at the Vineyard Concerts in Saratoga, California; headed summer festivals in Switzerland and Italy; and served as a judge of competitions in Hungary.





Plate 144. Ferenc Molnar.

He was the first director of the Stern Grove Concerts. At San Francisco State University, in 1953, he helped found and was director of the Chamber Music Center endowed by the May Treat Morrison Music Foundation. He was responsible for the achievement of the highest possible standard of musical performance from all of the chamber music groups sponsored and presented in free concerts at the Chamber Music Center. He retired from music in 1970, giving away or selling all his music collections and instruments. However, Molnar's artistic standards still continue today to guide the Chamber Music Center: "To offer the finest music in the most accessible way."

Twenty-one compositions were written for and dedicated to Molnar or



the Quartets in which he played, including Alan Hovhannes, *Talin Viola Concerto* (1952); Ernst Krenek, *Sonata for Viola and Piano* (1948); and Ellis Kohs, *Nocturne for Viola and Piano*.

Among his many memorable concerts were those with violinist Louis Kaufman. They played Mozart's *Symphony Concertante*, KV 364, with the Los Angeles Philharmonic, the Honolulu Symphony, and the Inglewood Symphony. He recorded with Columbia, Victor, and Argo. His viola was the ex-Primrose Brothers-Amati, c.1600.

Molnar, with his unselfish desire to always share his ability, talent, and knowledge, made incalculable contributions to the numerous activities in which he was involved. Molnar deserves praise not only for his undiminished musical skill but also for his persistent enthusiasm and the verve that characterized his career.

When he retired, in 1970, he gave a farewell concert at the San Francisco State College to a full house. The standing-room-only audience included friends and admirers from New York, Alaska, Los Angeles, Texas, and elsewhere. He and his wife, Maria, a novelist, moved to Rossmoor, a retirement community in Walnut Creek, about 30 miles east of San Francisco, a move they both thoroughly enjoyed.

After that he sold his Amati viola and gave away his records and music. Then at the age of 70 he started to take lessons in oil painting. He very quickly became expert in still life, landscape, abstract, and even portraiture. He won several prizes with his paintings.

All his life he had been a champion chess player. He and his good friend, William Primrose often played chess, to their wives' dismay, all night before one to the other of them had a concert. After retirement he began to find chess too long and too slow a game, particularly when his opponents took endless time to consider each move. He took up bridge, and very quickly became a Master.

In 1980, he began to attend concerts again, to listen to his stereo, and occasionally to give a viola lesson. He also helped and encouraged Maria in her writing of novels. However, it was through painting that he expressed his genius during his last fifteen years.

Molnar died on May 10th, 1985, at the age of 89. Only the day before he had taken his usual daily walk. Complying with his request there was no funeral service.

He was truly a "Renaissance Man."

## VIRGINIA MAJEWSKI

Virginia Majewski comes from a musical background. Her father, Otto Majewski, was of Polish descent. He emigrated to the United States from

Germany to avoid military service there, but then, ironically, on finding it impossible to obtain steady employment here in the United States, he joined the United States Army. He was stationed as Band Director at Ft. Benjamin Harrison, near Indianapolis, Indiana. In order to take lessons in music theory and harmony, he went into Indianapolis to Conductor Ferdinand Schaefer, founder of the Indianapolis Symphony. Majewski gained such respect for Schaefer that he had his daughter, Virginia, take violin lessons from him. Her father made sure that she practiced! (Was there ever anyone who accomplished much whose parents did not direct them in some way when they were children?)

After finishing college Virginia attended the Eastman School of Music, Rochester, New York, where she studied violin with Gustave Pinlot. She had never had any experience with the viola or its clef, but the Chamber Music Professor Paul Kefer, a cellist, assigned her to play both violin and viola in his classes. Virginia's viola playing so impressed Kefer that he arranged an audition for her at the Curtis Institute of Music. There she was accepted and given a scholarship to study viola with Louis Bailly.

To help pay for her schooling at Eastman she worked in the kitchen of the girl's dormitory, where she washed dishes and waited on tables. At Curtis Institute she could not do extra work because her music required her full effort.

At Curtis she did well under Bailly. Because of her childhood training by her Prussian Bandmaster Father, she certainly had been made able to profit from Bailly's idiosyncracies and strictness. She accepted his unusual methods of teaching, for example, the red-light-green-lights he had on his music stand to indicate to students when to play and when to stop. She comments that this was a very effective way to keep control without having to shout.

She still uses the Bailly chin rest. It extends over the tail-piece, because he wanted the player's nose to point in line with the scroll. It brought the viola around to the front of the player. He thought this gave the player better control. He also advocated a large size viola, 44.5 cm. (17 1/2 in.), which she says has never caused her any discomfort.

Bailly, for some reason, cancelled Virginia's graduation recital. When Mrs. Bok, the Patroness-Angel-Founder of the Curtis Institute, heard about it, she loaned Virginia a viola and assigned Boris Godowsky, pianist, to work with her over the summer in Maine. When Virginia had her recital ready, out of respect for Bailly and for the help he had given her, she invited him to hear her. He candidly remarked that she seemed to have done very well without him.

After graduating from the Curtis Institute, Miss Majewski looked for a position playing in one of the symphony orchestras. It was at a time when women were not generally accepted in the major orchestras. Fritz Reiner,

the new conductor at Pittsburgh, told her that she was too short and would create a bad appearance. He did, however, offer her a job in the Pittsburgh Symphony; but the season was short, she did not own a viola, and she had no money. "She was good, but, since at that time women were not considered for a position in one of the major orchestras, she went to Hollywood where she did much better," reported Leonard Mogill, one of her male colleagues at Curtis who was accepted into the Philadelphia Orchestra.

The Curtis Institute loaned her a viola that she used throughout her stay there. After her graduation, Mrs. Bok learned that Majewski did not own a viola, so she made it available for one more year. Then Mrs. Bok made it possible for her to buy it at a fraction of its actual value.

Finally, having acquired a viola, she was able to go to Los Angeles and soon gained the reputation of being a reliable artist-performer. In 1939 Toscha Seidel arranged an audition and from it she became Principal Viola in the Metro-Goldwyn-Mayer and the Universal Motion Picture Studio Orchestras in Hollywood. At the same time she also played and recorded chamber music with the elite musicians in the area, including Heifetz, Piatigorsky, Primrose, Rubenstein, Rostropovich, Milstein, Szigetti, Seidel, Elman, Menuhin, Bay, Penarrio, and others.

At the Curtis Institute she was a member of the Trio Classique (violin, flute, viola). After graduation, she was a member of the Marinanne Kneisel Quartet. In California she was a member of the Ancient Instrument Trio (viola d'amore, gamba, harpsichord); of the Pilgrimage Concerts (Heifetz, Piatigorsky, Primrose, and others,— often recorded); and a founding member of the American Art String Quartet. This Quartet played a concert with Artur Schnabel, and was featured with the Indianapolis and La Jolla Symphonies. It also recorded the Mozart *Clarinet Quintet* with Benny Goodman. Playing both viola and viola d'amore she recorded works with Larnindo Almeida, guitar. In 1962, with Larnindo Almeida and Vincent DeRosa, she was a nominee for the Naras Awards for best classical performance for a recording entitled: *The Intimate Bach*.

With Arthur Gleghorn, flute, and Shibley Boyes, piano, she performed the Paul Creston *Trio*, Op. 56, commissioned for the group by the Coleman Series in Pasadena. Ms. Majewski in describing the piece writes, "Creston wrote well for the viola." Together with Eudice Shapiro, violin, and Victor Gottlieb, cello, she performed the Ernst Toch, *Trio*, Op. 65, from manuscript, in a Museum Concert.

In addition to solos for viola, several of the scores of the motion pictures called for her to play the viola d'amore. In the film *Atlantis* (1955) the music was composed and directed by Michel Michelet. The score includes several solo passages for the viola d'amore.

In the film *On Dangerous Ground* (1951), Bernard Hermann, who composed the music and directed the orchestra, gave the very sensitive





Plate 145. Virginia Majewski with Composer-conductor Bernard Hermann, photograph taken in 1951.

theme of the blind girl (played by Ida Lupino) to the viola d'amore. The theme occurs each time the blind girl appears in the film. Hermann was so impressed by Ms. Majewski's beautiful performance that he insisted that her name and instrument appear beneath his on the introductory credits to the film.

Virginia, who has had to work very hard for what she has achieved, has maintained a cheerful outlook on life and does not sympathize with those who complain. Paying her own way through her schooling made it necessary to make compromises and to work at many menial jobs. Virginia's philosophy of: "You *do* what you have to do," causes her to disdain those people who complain and find fault. She has maintained great personal resiliency and an overall pleasant outlook on life.



Ms. Majewski owns and plays one of the Gasparo da Salò violas that formerly belonged to her teacher, Louis Bailly. Her viola d'amore, from the Eric Lachman Collection, was made by Antonnis Klor, Prague, 1753.

### STEFAN TODOROV SUGAREV (1907–1958)

STEFAN TODOROV SUGAREV was born in Samokov, Bulgaria, in 1907 and died 1958 at Sozopol, Bulgaria. His family were amateur musicians. As a youth he played the violin and the piano. In 1926 he was sent to Paris to study at the Schola Cantorum with Professor Kenau. He returned to Bulgaria to study at the Sofia Academy of Music with Professor Sasha Popov, 1930–1933. After playing violin in the Bulgarian State Opera Orchestra in Sofia 1934–37, he became Principal Viola in the Royal Symphony Orchestra 1938–58. He was appointed Professor of Viola at the Sofia Academy of Music in 1947, the first time a “Professor of Viola” had been designated in Bulgaria. He was also Professor of Chamber Music and Head of the String Faculty. From 1934 he performed concertos with orchestras, and made many recordings under the Radio Sofia label. He had a large repertoire of Bulgarian Viola music. As a concert soloist he introduced the Viola *Concerto* into Bulgarian culture. From his student days he was always active in chamber music, subsequently forming a string quartet with Wassil Stefanov, (now GMD of Radio Sofia Symphony Orchestra), Wassil Lolov (now prominent composer and conductor), and G. Konstantinov. Sugarev played many Sonata Recitals with pianists Professor P. Pelischek, Professor L. Atanossova, and V. Savova. He was author and editor of many viola works for students and revisions of viola music. Many of Bulgaria's leading performers and teachers were his students. The first of his outstanding students was Emil Abadjiev, 1945–51, who is now a Professor in the Sofia Music Academy.

Sugarev, along with Plovdiv, experimented with Swedish steel for making strings, which are now much in use in Bulgaria. He commissioned Ivan Kaioferov to make a “Tertis” model viola, the first of that model to be produced by a Bulgarian luthier.

Forbrich describes Sugarev as a fine, universal person who is remembered with love and respect. He was drowned in the Black Sea at Sozopol while saving his daughter's life.

### MUSIC BY BULGARIAN COMPOSERS, DEDICATED TO STEFAN SUGAREV

For Viola and Piano:

Pansche Wladigerov (1899–1980), *Tale*.

Nayden Gerov (1910–), *Aria*.  
Georg Tscherkin (1903–76), *Sevdana*.  
Lazar Nikolov (1922–), *Sonata*.  
Ivan Spassov (1933–), *Sonata*.  
Vassil Kasandjiev (1934–), *Prelude and Fuga*.

For Viola Solo:

Marin Goleminov (1908–), *Petite Suite*.  
Peter Christoskov (1915–), *Caprice*.  
Alexander Paitshev (1922–), *Aria*.

Sugarev also performed many of his own transcriptions and arrangements of works by Bulgarian composers.

# BRIEF BIOGRAPHIES OF VIOLISTS

VIOLISTS whose biographies have been inadvertently omitted from both those in *Volume I* and *Volume II*, and those who wish to bring their biographies up-to-date should send this information, as soon as possible, to the author, address below. The new biographies, and the up-dated material will be included in the revised edition of *Volume I*, which will be published in the fall of 1991.

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## ABBREVIATIONS

(Reader: Also please note the USA Post Office authorized 2-letter state abbreviations.)

–	to present	ASTA	American String Teachers Association
Acad	Academy	AVS	American Viola Society
Adjud	Adjudicator	b	Born
Amer	America, American	Bass	Contra-bass
Anon	Anonymous	B.A.	Bachelor of Arts
Arr	Arrange, Arrangement	B.M.	Bachelor of Music
Art Dir	Artistic Director	c	century
Assoc	Associate, Association	c.	about as in c.1700
Asst	Assistant, Assist	Cello	Violoncello

Chmb	Chamber	Ed	Edit, Editor, Edition
Chrp	Chairperson	Edu	Education, Educator
Cls	Class	Ens	Ensemble
CNSMP	Conservatoire National Superieur de Mu- sique-Paris	Fac	Faculty
		Fest	Festival
Co	Company	Fl	Flourished
Coll	College	Found	Founder, Founding
Com	Commissioned	Fr	France, French
Compt	Competition	Gr, Ger	Germany
Comp	Compose, Composer, Composition	Grad	Graduate
		Hst	Host
Conc	Concerto	Incl	Include, Including
Cond	Conduct, Conductor	Inst	Institute, Institution
		Int'l	International
Cons	Conservatory, Conserva- toire	Instru	Instrument
		IVG	Internationale Viola Gesellschaft
d	Died	Lect	Lecture, Lecturer, Docent
Ded	Dedicated	Mbr	Member
Dept	Department	M.M.	Master of Music
Dipl	Diploma	Ms	Manuscript
Dir	Direct, Director	Mstr-cl	Master-class
DMA	Doctor of Musical Arts		



Nat'l	National	RAM	Royal Academy of Music, London
No	Northern	RCM	Royal College of Music, London
NYC	New York City		
O & P	Owens and Plays	Red	Received
Orch	Orchestra	Record	Record, Recording
Organiz	Organization	Rctl	Recital
Pf	Performance	RSAMD	Royal Scottish Academy of Music
Phila	Philadelphia	Sch	School
Philh	Philharmonic	So	Southern
Ph.D.	Doctor of Philosophy	St	State
Pla	Players	Str	String
Prem Pf	Premier Performance	Stud	Student, Studied with
Prep	Preparation	Sum	Summer
Pres	President	SUNY	State University of New York
Priv	Privately		
Prof	Professor	Symp	Symphony, Symphonic
Pr Va	Principal or Solo Viola	Tch	Teach, Teacher of, Taught
Prz	Prize	Trans	Transcribe, Transcription
Pt	Part		
Pub	Publish, Publication	U	University
Q	Quartet	Unacc	Unaccompanied

USC	University of Southern California	VSA	Violin Society of America
Va	Viola, Violist	Wkshp	Workshop
Vn	Violin	WW	World War

ABELL, JACK, b 1944. Corpus Christi, TX. Stud: Vn, Va: Colo Coll Summer Sch, Giorgio Ciompi 1961; AFM Str Congress, Michel Piastro, 1962; Northwestern U, with Steven Staryk, Angel Reyes, Sam Tharin, B.Mus. 1967; USC, Eudice Shapiro 1968; Yale U Summer 1971, Broadus Erle; Institute Advanced Mus Stud, Z. Francescatti, Va Kurt Lewin, 1974. Pr Va, Memphis Symp 1985–; Memphis State U Q 1974–78; Memphis Symp Q 1985–. Tch U of Wisc, Stevens Point 1973–75; Asst Prof Memphis State U, 1975–78. Chmb Mus Monadnoch Mus Fest, 1974. Ded Conc Colton Retl Hall, U of S D 1975. Ded, Raymond Luedecke *Sonata for Vla and Pno*. Award NARAS-Memphis Chapter “Prem Str Player” 1978. Studio Mus Memphis; and Nashville, TN 1975–. O&P Franz Kinberg, 1962.

ADAMS, JULIA, b 1940 New York City. Stud: Greensboro NC Pub Sch, J. Kimbal Harriman, 1951–58; Oberlin Coll/Cons, B.A., William Berman, 1958–62; San Francisco State Coll, M.A., Ferenc Molnar, David Schneider, 1964–48; Dartmouth Coll, Ralph Hersh, 1965–66; Lillian Fuchs, NYC 1966–68; Colby Coll, 1986, Honorary D.Mus. Va, Mus in Maine, Title III, 1966–69; Pr Va East Philh Orch 1969–74; Portland ME Symp Orch 1969–74; Portland ME Q 1969–; Artist-in-Residence, U of So Maine 1979–; Artist-in-Residence, Colby Coll 1969–; Va tch Bowdoin Coll, 1983–. Ded and Prem Pf: Norman Cazden, *Viola Concerto*, Op. 103, Portland Symp, 1972; Walter Piston, *Concerto for String Quartet, Winds, and Percussion*, with Portland Q and Portland Symp, 1976; Robert Kelly, *Concerto for Vn and Va*, with Stephen Kecskemethy, Champagne/Urbana, IL, Symp, 1980; Ernest Bloch, *Five String Quartets*, Bath, ME, 1983, Record, Arabesque Record, 1984. Record: complete str Qs: Walter Piston, 1985–6; George W. Chadwick, 1988, both Northeastern Records. O&P Antonius Mucchi, Modena, 1869.

ALMIRALI, MANUEL (1904–86). See Chapter XII, “A Brief History of the Viola in Argentina.”

AMON, JOHANN ANDREAS, b 1763, Bamberg, W Ger; d 1825, Wallerstein, Bavaria, W Ger. Virtuoso horn player, conductor, composer,

violinist. Wrote numerous works featuring Va, incl *Concertos in A Major*, Op 10, and in E Major (no Op. number), both required higher tuning; 3 *Quartors Concertants for 2 Va, Vn, and Cello*, Op. 15, pub. by J. André Offenbach (Paris, 1801); a second set same title, Op. 18, pub. by W. Wahler (Kassel, 1802). See also "Johann Andreas Amon and His Solo Works for Viola," *Yearbook of the International Viola Research Society*, 1979, pp. 47–59; and in this book, see "Scordatura for the Viola", Chapter IX.

ANGERER, CHRISTOPH, b 1966, W Ger. son of Paul Angerer. Stud: Musikhochschule Stuttgart, and Vienna. Substitute Va Vienna Philh, 1985–. Specializes in Historical Pf Practice of Viennese Mus of 17th and 18th centuries, both Va and Va d'Amore. A leading exponent of Va d'Amore. Pf, XVI Int'l Va Congress, Kassel, 1988.

ANGERER, PAUL, b 1927, Vienna. Stud: Vienna Musikhochschule, Vn, Pno, Composition. Prz: Va Geneva Compt, 1948; for Comp 1954, '56, '58, '59, '77 '83, '87; "Man of Achievement," Cambridge, Eng, 1973. Va Vienna Symp, 1947. Pr Va Vienna Symp, 1953–57. Dir Kammerorchesters der Wiener Konzerthausgesellschaft, 1956–63. Comp and Kapellmeister, Vienna Burgtheater, playing at Salzburg, Bregenzer Fest, 1960–. Dir: Bonn Stadt Theater 1964–66, Ulmer Theater 1966–68, Salzburger Landestheater 1967–72. Found, Dir, Pf Concilium Musicum, Hochschule Vienna (assisted by son Christoph) 1982–. Pres, Haydn-Gesellschaft, Wien, 1988.

ANSELL, STEVEN, b 1954, Minneapolis, MN. Stud: Pre-Cons, Karla Kantner, Vilem Sokol, Veda Reynolds; Michael Tree, Karen Tuttle, Curtis Inst 1972–75; Oscar Shumsky, Raphael Hillyer, Yale U Fellowship for Muir Q. Asst Prof, U of Houston, 1975–77; Asst Pr Va, Pittsburgh Symp, 1977–79; Founding Mbr, Muir Q 1979–. Tch Va, Yale U, 1979–81; Va in Residence, Colorado Coll, U of Utah, Rutgers, UCAL Santa Cruz, 1981–85. In Residence, Boston U, Prof Va and Chmbr Mus, 1985–. Q Prem chmb mus by Richard Wilson, Thomas McKinley, Gubaidalina, and others. Q conc worldwide. Grand Prix du Disque, Franck *Quartet*, EMI 1985; "Best Chmb Mus Record 1987," Chausson, *Conc and Q*, Gramophone Magazine. O&P Andreas Guarnerius, Brothers Amati, Gasparo da Salò, dates unknown.

Appel, Toby, (also see *Vol I*) 1st prz Young Concert Artist Int'l Auditions. Toured Far East and Europe with jazz artists Chick Corea and Gary Burton. Record: Clarke Bridge *Pieces for Va and Pno* with P. Pettinger, Musical Heritage. Judge, tone quality, contemporary instrus VSA Compt, and Soloist at XIV Int'l Va Congress, Ann Arbor, MI 1987. 1988 Fests: Chmb Mus Northwest in Oregon; Bridgehampton in New York; Angel Fire in New Mexico; Vail in Colorado. Fac Juilliard Sch Mus 1990–.

ARA, UGO (1876–1936). See Chapter XV, “Italian Violists.”

ARAD, ATAR, (Also see *Vol. I*) City of London (2nd) Prz as a Laureate of the Carl Flesch Compt 1972; 1st prz (unanimous) Geneva Compt 1972. Prof Va Eastman Sch of Mus 1982–86. Cleveland Q 1982–86, tours worldwide, and as a soloist. Prof of Va, Rice U, Houston, TX 1987–. Ded and Prem Pf Samuel Adler, *Sonata for Va and Pno* with wife Evelyne Brancart, 1986, also recorded. Pf London Va Congress 1978, works of Bach, Brahms, Partos, Hindemith. Pf Boston Va Congress 1985, Paganini *Grand Sonata for Va and Orch*, on Paganini’s Stradivarius, 1731. Plays Nicolò Amati VA.

ARANJOŠ, STJEPAN (1914–). See Chapter XVI, “The Viola in Yugoslavia.”

ARANY, DRAGUTIN (1899–1964). See Chapter XVI, “The Viola in Yugoslavia.”

ARCIDIACONO, AURELIO (1915–). See Chapter XV, “Italian Violists,” also Volume I, APPENDIX.

ARAZI, ISHAQ. Va, Musicologist; now manager of Bloomington Sym Orch, Minnesota. Stud: Louis Bailly. Author and Pub, monograph *Ladislav Cerny (1891–1957), A Great Oak Still Stands in Prague, a Profile of a Giant of the Viola*. This same work appears as a chapter in Book Ten of *The Way They Play (Paganiniana)*.

ASCIOLLA, DINO (1920–). See Chapter XV, “Italian Violists.”

AVSHALOMOV, DANIEL, b 1953, New York, NY, son of J. Avshalomov, comp, cond. Stud: Private Vn, Isadore Tinkleman, Portland, Oregon, 1958–67; Orea Pernel, Switz, 1968–9; Lillian Fuchs, Aspen Fest, 1969; William Lincer, Juilliard Sch, B.M. & M.M. degrees, 1970–75: Lewine Scholarship, Walter W. Naumberg Fellowship, Loeb Memorial Prz for Outstanding Achievement in Str Stud (1st Va awarded this prz), Pr Va Juilliard Orch for 5 years; Eugene Lehner, Tanglewood Fest, 1970, Bernstein Fellow, Pr Va Fellowship Orch. Orpheus Q; found mbr Orpheus Chmb Ens, 1970–74. Pr Va: Brooklyn Phhilh, Lukas Foss, 1971–74; Sea Cliff Chmb Ens, NJ Chmb Players, Continuum, 1971–75; American Composers Orch; 1972–75; Bolshoi Ballet Orch, US Tour 1973. American String Q, 1976–: Qs-in-residence: Mannes Coll Mus, 1975–78; Aspen Fest 1976–; Peabody Cons 1979–89; Taos, NM, Fest & Sch 1977–; Manhattan Sch Mus, 1984–. As Mbr of ASQ, participates in many fests, tours, prem pf, record, broadcast; ASQ winners of Coleman and Naumberg Awards. Solo Viola Faculty: Peabody



Cons, 1983–; Aspen, 1976–; Manhattan Sch Mus, 1984–. Continues to play 2 or 3 solo recs yearly with Robert McDonald, piano; with Laurie Carney, ASQ Vn, pf Mozart *Concertante*, Washington, Oregon, NJ, 1989–90; Vaughn-Williams *Flos Campi*, Philadelphia, 1990. Writes music criticism reviews for *Notes*, *Strings*, Musical Heritage Society, and several newspapers. O&P 17 in. (43.2 cm) ex-Funkhauser Andrea Amati, 1568. This beautiful example of Andrea Amati's genius has an ebony inlay of "Chinese-Knot" design on the back. Certified by Emil Herrmann, Jacques Français, Carles Arcieri.

AZANCOT, ALBERT, b. 1914. See Chapter XIII, "Maurice Vieux, The Father of the Modern French Viola School, and Les Amis de l'Alto."

BAGG, JONATHAN, b 1960, Northampton, Mass. Yale U, B.A. *Cum Laude* in Mus, Wrexham Priz in Pf, 1982, Raphael Bronstien 1978–80, Steven Ansell 1980–82; New England Cons 1982–84, Walter Trampler. Asst Pr Va, New Haven (Conn) Symp 1981–82; Chmb Mus and Strings, Walnut Hill Sch for Performing Arts, Natick, Mass 1984–86; Va Boston Symp Orch 1984–86; Monadnock Q 1984–86; Asst Pr Va, Handel and Haydn Society 1984–86; Pr Va New Hampshire Symp, 1983–86; In-Residence and Tch Va, Duke UK, Durham, N.C., Ciompi Q 1986–. O&P Marten Cornelissen, 1977.

BALLARDIE, QUINTIN, b. Hoylake, Chester, Eng. Stud: Royal Acad Mus, London, Eng. O.B.E. (Order of the British Empire); F.R.A.M. (Fellow Royal Acad Mus.) 1985. Pr Va London Philh Orch, 1964–1971. London Pno Q. Present Pr Va & Dir, Eng Chmb Orch.

BANDINI, BRUNO (1889–1969). See Chapter XV, "Italian Violists;" also Chapter XII, "... Argentine Violists."

BARACH, DANIEL, b 1931, Weirton, W VA. Stud: Mich St U, B.Mus. 1950–53; U of Ill, M.Mus., 1953–57. Summers: Aspen, 1953–54, William Primrose; Norwalk, Conn, Blue Hill, ME, Lillian Fuchs, 1958–63; Eastman Sch Mus, Francis Tursi, 1966–68; Rome, Renzo Sabatini, 1964. Va: Houston Symp Orch 1954–5, 7th USArmy Symp 1955–7, Minneapolis Symp Orch 1957–64. 2nd Va Walden Q, U of Ill 1964; Sewell Q 1960–4; Sheldon Str Trio, SUNY-Oswego, NY, 1978–85. Prof of Mus, SUNY-Oswego, 1964–. Ded and Pr Pf, Sherwood Shaffer, *Duo for Va and Cello*; Sydney Hodgkinson, *Alla Marcia Str Trio*, for Sheldon Str Trio, 1985; Prof of Mus, State U NY-Oswego 1964–. Instructor of Alexander Technique, with many workshops. O&P Ansaldo Poggi, 1965.

BARRUS, CLYN, b 1943, Rexburg, Idaho. Stud: Curtis Insti Mus, Vienna Acad Mus, both highest honors. U of Mich D.Mus.A. Pr Va Vienna Symp, 13 years; Minneapolis Symp. Cond: Minneapolis Civic Symp, Minnesota Youth Symp. Dir of Orchs, Brigham Young U, Mbr Deseret Q, Provo, Ut 1985–.

BARSONY, LASZLO, b 1946, Hungary. Stud: Franz Liszt Acad, Budapest, Pál Lukács. 1st Prz Budapest Compt 1968. New Budapest Q. Tch Franz Liszt Acad.

BARTÁK, VINCENC (1797–1861). See Chapter XVII, “The Czechoslovakia Viola School.”

BASHMET, YURI, b 1953, Rostov na Donu, Ukraine, USSR. Stud: Vn, Rostov na Donu Mus Sch, 1961–1971; Va: Moscow Cons, Vadim Borisovsky, 1971–73; Feodor Druzhinin, 1973–75. 2nd Prz Budapest Compt, 1975; 1st Prz Munich Compt, 1976. Now tch Moscow Cons, Mos Cons Sch for Gifted Children. Judge & Pf Tertis Int’l Va Compt, Isle of Man, 1988. Pf worldwide with Sviatoslav Richter, Pno; Mikhail Muntia, Pno; Oleg Kagan, Vn; Conds Raphael Kubelik, Colin Davis, Gennady Rozhdestven, Mariss Yansons. Received rave notices for Rctl, Jordan Hall, Boston, 1988. Ded & Prem Pf Alfred Schnittke *Va Concerto*, Concertgebouw Orch, 1986. Record most major Va works under Soviet labels, and recently Olympic label. Plays Testore Va.

BECKETT, CHRISTINE, b 1950, Regina, Saskatchewan, Can. Stud: McGill U, Stephen Kondaks, 1973–79; Toronto U, Marilyn Gilbert (Rivka Golani), 1979–81. Pr Va, McGill U Stud Symp, dir Uri Mayer, 1978–79. Pr Va Montreal Chmb Orch, dir Wanda Kaluzny, 1979–85. Baroque Specialist with Studio de Musique Ancienne de Montreal for tours in France, Spain, 1980–81. Much free lance work, incl jazz. O&P Barak Norman, c.1710; Denis Cormier, Montreal 1984.

BEDARD, YVES, b 1929, Quebec. Can. Va, Educator, Administrator. Stud: Cons de Mus Province Quebec, Lucien Robert, 1948–53; Paris Cons Nat’l Superior, Pierre Pasquier, 1953–55; Paris, Micheline LeMoine, 1958–61. Va: Buffalo Symp Orch 1956–58; Quebec Symp Orch, Quebec Chmb Orch, 1961–. Tch Laval U 1961–; formulated programs in Mus Ed for Province of Qubec, 1964; Ass’t Dir Laval U Sch Mus (Pedagogy), 1977–. O&P Pierre Gaggini, Nice, 1975.

BEKROVÁ, DAGMAR. See Chapter XVII, “The Czechoslovakia Viola School.”

BELANGER, MARC, b 1940, Quebec, Can. Stud: Edwin Belanger, (father) 1946–; Vn Quebec Cons Mus, Claude LeTourneau, Calvin Sieb, 1948–61. Pr Va Quebec Symp Orch 1970–72. Tch: Quebec Cons Mus 1970–71; Montreal Cons Mus 1976–77, Montreal U 1973–77. Str Trio CBC with Reynard L'Archeveque, Vn, Guy Fouquet, Cello, 1975. Ded: Alain Payette *Va Sonata*. O&P Denis Cormier, Montreal, 1982.

BELLI, ALDO (1927–). See Chapter XV, "Italian Violists."

BELLONI FILIPPI, ELENA (1922–). See Chapter XV, "Italian Violists."

BENATAR, JEAN-FRANÇOIS, b. 1939 Paris. Stud CNSM-Paris: Prem Prz Va 1959. Mbr l'Orch Nat'l de France 1962–75. Pr Va Paris Nat'l Opera Theater 1975–. Prof Va Cons Nat'l de Region de Ville d'Avray; Sch Mus Paris 12o Arrondissement. Found Mbr Q Français 2E 2M 1975–. Va Trio a Cordes Milliere and Quintette de Jean Cras (Quantum) which also appeared with Q with Flute Gossec, Chez "Musique en Wallonie."

BENDA, FRANTIŠEK (FRANZ) (1709–1786). See Chapter XVII, "The Czechoslovakia Viola School."

BENDA, JIŘÍ (GEORG) (1722–1795). See Chapter XVII, "The Czechoslovakia Viola School."

BENEDETTI, GIOVANI ALFREDO (1942–). See Chapter XV, "Italian Violists."

BENES, DR. JIŘÍ (1928–). See Chapter XVII, "The Czechoslovakia Viola School."

BENNEWITZ, ANTONÍN (1833–1926). See Chapter XVII, "The Czechoslovakia Viola School."

BENNICI, ALDO (1938–). See Chapter XV, "Italian Violists."

BERAN, JOSEF (1896–1978). See Chapter XVII, "The Czechoslovakian Viola School."

BERCK, HEINZ, b 1931 Sprendlingen bei Frankfurt am Main, W Gr. Stud Vn 1943–51. Va self-taught 1951. *Va d'amore* self-taught 1961. Mbr Va d'Amore Soc of America. Officer in IVG 1982–. Author, *Va d'Amore Bibliographie* (Barenreiter, 1986).

BERLINGIERI, FRANCISCO N. (d. 1983). See Chapter XII, "A Brief History of the Viola in Argentina."

BERNARDESCHI, WALTER (1954–). See Chapter XV, "Italian Violists."

BEST, ROGER b 1936 Liverpool, Eng. Stud: RCM Manchester, Paul Cropper, 1955–58, Gold Medal. Va Halle Orch 1958–60; Pr Va Northern Sinfonia Eng 1961–73, London Mozart Players 1973–76. Alberni Q 1976–. Prof Va RCM 1973–. Ded: Malcolm Arnold *Viola Concerto*, Prem Pf, London 1971, Vancouver 1972, USA 1972; Richard Rodney Bennett *Viola Concerto*, Prem Pf UK 1974. O&P Antonio Mariani, c.1645, extremely fine, ex-Tertis early career.

BEYERLE, HATTO C., b 1933 Frankfurt/Main. Stud: Va Ulrich Koch, Hochschule für Musik, Freiburg, W Ger 1952–7; Vn Ricardo Odnoposoff, Conducting Hans Swarowsky, Counterpoint Alfred Uhl at Hochschule für Musik und Darst. Kunst, Vienna 1957–60. 1st Va (founder) Vienna Soloists 1960–70; Va (founder) Alban Berg Q 1970–81. Founder Chamb Group "Sequenza" 1982. Freelance Va with Chamb groups world wide. Prof Va and Chamb Mus: Hochschule für Musik und Darst. Kunst (Theater Arts), Vienna 1963–88; U of Cincinnati, Ohio 1981–2; Hochschule für Musik and Theater, Hannover, W Gr 1987–. Concerts in most major festivals including Marlboro, Vienna, Salzburg, Kuhmo, Lockenhaus, etc. O&P rare Maggini-copy by J.B.Vuillaume, Paris, c 1850.

BEZRUKOV, GEORGI, b 1928, Leingrad. Stud: Moscow Cons, Mikhail Terian, –1950. Va soloist, composer. Mbr USSR State Symp Orch. Dir, Va Ens.

BIANCHI, LUIGI ALBERTO (1945–). See Chapter XV, "Italian Violists."

BIERWALD, RONALD, b 1946 Edingen, WGr. Stud Vn Paul Ehrhardt Kassel Musikakademie 1962–8, Va Albrecht Jacobs 1969–71; Gunther Lange Hochschule für Musik, Dortmund. Pr Va Mannheim Recording Orch 1976–. Tch: Va Heidelberg Musikschule 1976–, Chmb Mu Ladenburg Musikschule 1985–7, Va Waghausel bei Mannheim Musikschule 1988–. Replaced Prof. Dr. Wolfgang Sawodny 1984–5 in IVG during latter's illness. Many Va rectls in Mannheim and Heidelberg area. Leader of Symposiums and author of articles on Pedagogy of Music. O&P Karl Weiss, Dortmund, 1975.



BIRCH, U. L. (Romania)

BITELLI, MARIO (1910–). See Chapter XV, "Italian Violists."

BLOCK, EVA, b 1957, Arad, Romania. Stud: Vn with father, later Va. 1976–80: Cluj-Napoca Hochschule (Klausenburg), Prof Mihai Chincan, Prof Liviu Vancea; Oberschützen, Austria, Michael Schnitzler, Jürgen Geise; Nyrbátor, Hungary, István Ruha, László Bársony, Ferenc Kertesz; Szombathely, Hungary, Pál Lukács; Budapest, Va Pf Diploma. Pr Va Timisoara, Romania, Philh, Timisoara Q, 1980–. Concerts in Romania, Bulgaria, Yugoslavia, Italy, Greece, and W. Germany.

BLUM, RICHARD C. (See also *Vol. I*). Pro Arte Q, Laurel Records. Prem Pf Fred Leudahl, 2nd Q; Andrew Imbrie, 5th Q (1987); Günther Schuller, *Quartet Concerto for Q and Orch*, 1988. O&P Carlo Landolphi, 1767.

BODMAN, ALAN, b 1949, Lansing, Mich. Stud: Mich State U, Vn Lyman Bodman (father), Romeo Tata, Walter Verdehr, 1967–71; U of Mich, Paul Makanovitsky, 1971–73; Meadowmount Sch Mus, five summers, Ivan Galamian, Dorothy Delay, Michael Avsharian. Prof Vn/Va Washington State U 1973–86; U of Akron (Ohio) 1986–; Meadowmount Sch Mus 1986–. Kimbrough Trio 1986–; Guest Gabrielli Trio 1986. Solo, Symps Mich, Ohio, Northwest.

BOGUSLAVSKY, MIKHAIL, b 1926, Dnepropetrovsk, U.S.S.R. Stud: Sch for Gifted Children, F.Yampolsky, 1933–41; Tashkent Coll Mus, 1942–45; Moscow Cons, Va: Vadim Borissovsky, Mikhail Terian; Q: Eugene Guzikov, 1945–50. Va: Tashkent Symp Orch, 1942–45; Ass't Pr: Moscow Opera Orch, 1945–48; Moscow Radio Pop Orch, 1948–50; Pr Va: Moscow Radio Symp Orch, 1950–53; Co-Pr: Moscow Philh Orch 1953–57; Pr & Co-Found: Moscow Chmb Orch 1957–78; Pr Va: New Jersey Symp, 1979–80; Utah Symp 1980–. Ded &; Prem Pf Sulhan Tsintsadze *Romance & Horumy for Va & Pno*, 1948, 1950. Record with Oistrakh, Sviatoslav Richter, Emil Gilels, Yehudi Menuhin, Leonid Kogan. Tch: Priv; Tashkent Coll Mus, 1944–45; Moscow Sch Mus 1949–70; Prof Mus, U Utah, 1981–; Snowbird Insti Chmb Mus Fest 1985–. Many Pf USSR & USA. O&P Antony Graniany, 1748–50.

BONAFOUS, JEAN-LOUIS, b 1935 Montpellier, France. Stud: Cons Regional de Montpellier, 1st Prz Vn, Va, solfedge; 1st Medal clarinet, piano. Prz of Minister of Education Natl; CNSM-P 1961, 1st Prz Va (Leon Pascal), Chmb Mus (Jean Hubeau, Joseph Calvet). Pr Va: Concerts Colonne. Va:

Société des Concerts of Cons 1962 and l'Orch Natl de France, 1962; l'Opéra de Paris, l'Orch de Paris 1965-. Many fests and world tours with Fr Orch and ens. Va solo Patrick Marceland's Triple Concerto for Va, Flute, Harp, and Orch, Paris 1978.

BONFIGLIOLI, JOSÉ (1851–1916). See Chapter XII, "A Brief History of the Viola in Argentina."

BOON, KLAAS, b 1915, Den Helder, Holland. Stud: Vn Willem Boon (father) 1922–27; Amsterdam, Dick Mesman 1929–34, Oscar Back 1942–44. Concertgebouw Orch Vn 1941–45; Va 1945–47; Pr Va 1947–80. Active Chmb Mus: Found Netherlands Pno Q with wife Ina Overkamp 1969-. Tch Va Amsterdam-Sweelinck Cons 1952–80. With Concertgebouw Orch and others, Prem Pf & Ded: Leon Orthel *Va Sonata*; Oscar van Hemel *Va Concerto*; Prem Pf: Hans Henkemans *Va Concerto*. Other *Va Concertos* by Stamitz, Hoffmeister, Hindemith (*Schwanendreher*, 3 times cond Hindemith), Tibor Serly, Béla Bartók, Darius Milhaud, William Walton, Bloch, *Mozart Concertant* many times with such artists as Yehudi Menuhin and Herman Krebbers; many Pf Harold in Italy, most memorable with Pierre Monteux Cond. O&P Max Möller, Amsterdam, 1946.

BRAID, COLLEEN, b 1949, Lakewood, Ohio. Stud: Cleveland Insti Mus, Muriel Carmen, 1963–67; Blossom Fest Sch, Abraham Skernick, 1970; Baldwin-Wallace, Thomas Beck, 1967–71, George Poinar, 1971–72. Va Canton (Ohio) Symp Orch 1970–72; Asst Pr Va, Canada Symp Orch (Montreal), 1972–74; Va Dayton (Ohio) Philh Orch 1974–; Asst Pr Va Cincinnati Chmb Orch 1975-. Tch Cleveland Pub Sch 1969–72; Prof Va, Wright State U, Dayton, Ohio 1986-, WSU Q 1986-. O&P Genuzio Carletti, 1948.

BRANDFONBRENER, AMY, b 1960, Chicago, Ill. Stud: Curtis Insti Mus, Joseph de Pasquale, 1980–83; Acad Mus Chigiana, Bruno Giuranna, 1980, 82; New England Cons, Walter Trampler, 1983–85. Harrington Q, 1985-. Pr Va Amarillo Symp, 1985-. Prof Va West Texas State U, 1985-. O&P Giacomo Rivolta, 1824.

BROOKS, WAYNE, b 1954 Los Angeles, CA. Stud: Curtis Insti Mus, Max Aronoff, 1972–77. Asst Pr Va, 1977–85, Pr Va 1985– Houston Symp Orch. Va Rice U, 1985–.

BROWN, CAROLYN, b 1958, Melbourne, Australia. Stud: Melbourne State Coll Advanced Ed, Paul O'Brien, Christopher Martin, 1975–80; West Berlin Hochschule der Kunste, Wolfram Christ, 1982, 83, 84; Sum, Int'l

Acad Tours, Fr, Yuri Bashmet, 1985; Tibor Varga Fest, Switz, Nabuko Imai, 1985. Va: Melbourn Symp 1979; Berlin Philh, 1985; State Orch Victoria, Melbourne, 1988-. Victorian Q, 1986-87. Solo: Hindemith *Kammermusik*, No. 5, Berlin Philh, 1984; Rctl: Va/Pno, Nat'l Gallery Victoria, Melbourne, 1987; Hoffmeister Concerto, Zellman Memorial Orch, Melbourne, 1986; Comm: Peter Bridoque (Australian) Str Q, 1986.

BRUNI, BARTOLOMEO (1751-1821), See Chapter XV, "Italian Violists;" also see Vol. I, APPENDIX.

BRUSINI, LUIGI (1931-). See Chapter XV, "Italian Violists;" also see Vol. I, APPENDIX.

BULJAN, TOMISLAV (1934-). See Chapter XVI, "The Viola in Yugoslavia."

CAMBINI, GIOVANNI (1746-1825). See *Volume I*, APPENDIX.

CAMPAGNOLI, BARTOLOMEO (1751-1827). See *Volume I*, APPENDIX.

CANTOR, EMILE, b 1955, Apeldoorn, Neth. Stud Cons Nat'l Sup Paris 1974-5 with Serge Collot. Pr Va: Netherlands Cham Orch 1977-9; Orch Nat'l Capitol Toulouse 1981-6. Str Q Toulouse; Orpheus Q. Tch Va Denmk, Fr, Ger (Trossingen Hochschule für Musik, Dusseldorf, Mettmann). Pre Pf: *Caprice pour Alto Seul*, 1976, Philip Fenelon; *Autumn for Viola Solo*, 1978, Leo Samarna. Also Perf of Mod Mus and Conc and Rctl Denmk, Neth, Ger, Fr, Belg, Aust. Jury of Maurice Vieux Int'l Concours de l'Alto, 1986. O&P Joannes Tononi, Bologna, c.1710.

CARLES, MARC (Also see *Vol. I*). 1st Priz at CNSM-P: Va; Chmb Mus; Comp (with Tony Aubin); Prz Comp Georges Enesco-dicerne of the SACEM 1971. Fr Orch Nat'l 1964-75. Prof CNSM-P 1972-. Dir L'École Nat'l Mus du Tarn 1983-. 16 Va Comp, 2 Va Methods. O&P Jacobus Horil, Rome, 1756.

CASADESUS, HENRI (Also see *Vol. I*). Ded: Arthur Honegger, *Sonata le Sirene Musicale* 1921.

CASIMIR-NEY, L.E. See ESCOFFIER, LOUIS CASIMIR, 1801-77. Also see Chapter X, "The Identity of L. Casimir-Ney."

CASSIDY, PAUL, b. 1959, Derry, N. Ireland. Stud: RCM London, Brian Hawkins, 1977–81; Santa Barbara, USA, Donald McInnes, 1981–82; Detmold, W Ger, Bruno Giuranna 1982. Va Brodsky Str Q, 1982–. Plays a Francesco Guisanni, Milano, 1843, played by Frank Bridge throughout career, then given to Benjamin Britten, who has loaned it to Cassidy.

CASTELIVI, SARA (?–?). See Chapter XII, “A Brief History of the Viola in Argentina.”

CASTLEMAN, HEIDI. Stud: Paul Doktor; Dorothy Delay; Wellesley Coll, B.A.; U of Pennsylvania, M.Mus. New York Str Sextet, 1972–76. Tch: Eastman Sch of Mus, 1976–; New England Cons, 1977–84; Rice U, 1983–84; U of Miami, 1984–85; SUNY-Purchase; Philadelphia Mus Acad; Cleveland Insti of Mus, 1985–. Summer Fest: The Q Program, co-found and Va tch 1970–; Mus Fest of Florida; Banff; Eastern Mus Fest; Mt. Gretna; Killington; Round Top; Blossom; et. al. Found Trustee, Chmb Mus America, V-Pres, 1977–83; Pres, 1983–87.

CAUSSÉ, GÉRARD (add Vol I). Disque Français Prz, Charles Cros Prz, Gabriel Faure Prz, SACEM Prz; citation from Fondation de la Vocation. Ens Intercontemporain, Ivaldi Pa Q. inspired comp: Koering, Masson, Nunes, Rose, Grisey, Lenot, Radulescu. Prof Va: Lyon Cons Nat'l Sup Mus; Paris Nat'l Cons Nat'l Sup Mus 1987– succeeding Colette Lequien-Potet. Mstr-cla Eng, It, Finl, Switz, USA. O&P Gasparo Da Salò, Brescia, 1560.

CEDEL, MARK T., b 1953, Pittsburgh, PA. Stud: No. Carolina Sch of Arts, Jerry Horner, 1971–73; Curtis Inst Mus, Joseph De Pasquale, 1973–77. Pr Va Charleston (SC) Symp Orch 1979–; Charleston Symp Q 1979–; S.C. Chmb Orch 1980–82; Acting Pr Va Savannah (GA) Symp Orch, 1981–83. Distinguished Visiting Prof, U Federale do Rio Grande do Norte, Brasil, 1978–79. Tch Coll of Charleston 1979–; Symp Sch of America, 1985; Brevard Mus Fest 1986–. Asst Cond, Charleston Symp Orch 1981–; Found and Cond Charleston Coll Community Orch, 1986. O&P Sergio Peresson, 1973.

CENTURIONI, PAOLO (1934–). See Chapter XV, “Italian Violists.”

ČERNÝ, LADISLAV (1891–1975). See Chapter XVII, “The Czechoslovakia Viola School.”

CHAILLEY, MARIE-THÉRÈSE. (Also see and delete last sentence in Vol 1 & add) Wrote two étude books: *Vingt Études Expressives en Doubles Cordes* (Leduc), and *Quarante Exercices Rationnels* (Leduc).



CHAMBERS, JOHN, b 1936 Ashford, Eng. Stud: RAM Vn Frederick 1954–6, 8; Alto-Saxo Nat'l Serv-Royal Scots Greys Band 1956–8; changed to Va with Gwynne Edwards RAM 1959. Pr Va Birmingham City Symp Orch 1963–9; Pr Va London Philh Orch 1970–9; Pr Va London Philharmonia Orch 1979–. Tch & Adj. O&P Va Wilfrid Saunders, 1954.

CHASE, ROGER, b 1953 London. Stud Bernard Shore, RCM; Steven Stryk. Ass't Alberto Lysy, Int'l Aca of Cham Mus, Holland 1977; Pr Va London Mozart Players 1978–9; Esterhazy Baryton Trio 1976– Nash Ens 1979–; Pr Va London Sinfonietta 1979–; London Q 1980–1; Prof Va; Royal No Col Mus Manchester 1985–; Prof Va Guildhall Sch Mus 1985–. Prem Pf: Jonathan Lloyd, *Viola Concerto*, with London Sinfonietta; Geoffrey Grey, *Sonata for Viola and Piano* (Commis); Neal Saunders, *Little Suite for Solo Viola* (Ded). Pf Michael Tippett *Triple Concerto*, M. Tippett Cond; Solo Debut with English Cham Orch 1979; First Solo Promenade Conc, Royal Albert Hall 1987. O&P Montagnana 1727, ex-Tertis, ex-Shore.

CHILDS, GORDON, b 1927, Springville, Utah. Stud: Brigham Young U, John Hilgendorf, Lawrence Sardoni 1945–50; Master Class, Charles Foidart, 1951–52; U of Montana, Eugene Andrie, 1968–70. Supervisor of Strings, Pocatello (Idaho) Pub Sch, 1952–56; Asst Prof U Montana, 1956–60; Cond, Missoula County High Sch Orch 1956–60; Cond Helena (Mont) Symp 1958–60; Prof Mus, Dept of Mus Chm, Adams St Coll, Alamosa, Colo 1960–81; Cond San Luis Valley Symp, Alamosa, Colo, 1960–81; Prof of Mus, U of Wyoming, Laramie, WY, 1981–; Acting Chairman Dept of Mus, U Wyoming, 1985–86; Cond, Fremont County Chmb Orch, Lander, Wy, 1986–. Pr Va: Idaho St Coll-Comm Orch, Pocatello, ID, 1952–56; Inter-mountain Little Symp, Provo, UT, 1947–50; Pr Va, 1968–70, Missoula Civic Symp, MT. Va Idaho St Coll Q, 1953–56. Va d'Amore Pf 1953–. Host, 1st Int'l Va d'Amore Congress, U Wyoming, 1982. Va d'Amore: Early Instru Ens, Adams St Coll, 1973–81; Baroque Ens, U of Wyoming, 1986–.

CHIOSTRI, LUIGI (1847–94). See Chapter XV, "Italian Violists."

CHRIST, WOLFRAM, b. 1955, Hachenburg, Gr. Stud with father; H. Enger; Ulrich Koch. 2nd Prz Int'l ARD Comp, Munich 1976; 1st Prz: Jugend Musiziert; Bundes auswahl Jungenkünstler; Ger Cultural Assn Young Artist Industrie Prz; Busch Brothers Prz; Wiesbaden Mozart Prz. Pr Va Berlin Philh 1977–. Va Philh Soloists; Philh Str Soloists; Reger Trio. World wide tours, conc with major orchs and conds. Records: Berlioz *Harold in Italy*, Berlin Philh, Maazel, DGG; Strauss *Don Quixote*, Berlin Philh, Karajan, DGG; Brahms Piano Q DGG; Brahms *Zweigesang für Sopr, Va, Pno*, Jesse Norman, sopr, Daniel Barenboim, pno, Polydor DGG 1983. Tch:

Berlin Hochschule der Künste 1980–; Int'l Karl Flesch Acad Baden-Baden Summers 1985–. O&P Alfred Leicht, 1975.

CLARK, DONNA LIVELY, b 1948, Indianapolis, Indiana. Stud: Indiana U, B.M., William Primrose, 1965–69; Butler U, M.M. 1973–74; additional stud, George Janzer, William Lincer. Va, Indianapolis Symp, 1972–74; Aspen Fest Orch 1974–76; Pr Va Indianapolis Chmb Orch 1984–; Lockerbie Q 1981–; Adjunct Prof Va, Butler U, 1982–. Commissioned and Prem Pf: Peter Ware str Q *Kabah*, for Pan-American Games, 1987. Indiana State Pres, ASTA, 1988. O&P Marten Cornelissen, 1984.

CLARK, PHILIP, b 1943, Weston-super-Mare, Somerset, Eng. Stud: Guildhall Sch of Mus and Drama, Va, Nannie Jamieson, Peter Schidlof, Max Rostal; Chmb Mus. Norbert Brainin, Emmanuel Hurwitz, William Pleeth. Pr Va: Reid Orch, Edinburgh (Scotland), 1964–75; Auckland (New Zealand) Philh, 1975–85; now in USA: Pr Va: Cayuga (NY) Chmb Orch (cond, Carl St. Clair) 1985–; Glimmerglass Opera, Cooperstown, NY, 1985–; Tri-cities Opera, Binghamton, NY 1985–. Prof Va, U of Edinburgh and Lancaster, UK 1964–75; U of Auckland, NZ, 1975–85; Kent State, Ohio; Asst Prof and Resident Piano Q, Ithaca Coll, NY 1985–90.

CLARKE, REBECCA (Also see *Vol I.*) d. 1979, New York City.

COCCHIA, FAUSTO (1911–74). See Chapter XV, “Italian Violists.”

COLETTA, HAROLD (Also see *Vol I.*). Continues conc NYC area, Solo and Chmb Mus. Duo retls with Israel Chorbeg, Rosemary Glyde; pf with Palisades Chmb Players, Tappan Zee Chmb Players; Adelphi Chmb Orch, pf Handel *Concerto in B Minor*; The Music Amici. See article by Rosemary Glyde, “Harold Coletta,” *Journal of A.V.S.*, Vol. 3, No. 1 (1987), pp. 8–12. O&P Giles, London, 1820 and Carlo de March, Venice 1971.

COLETTI, PAUL, b 1959 Edinburgh, Scot. Stud Va Sch Edinburgh; RSAM, James Durrant 1977–8; Dipl, Int'l Menuhim Mus Acad, Gstaad, Swit, Alberto Lysy, Sandor Vegh, Yehudi Menuhin 1978–81; Col-Cons Mus, Cincinnati, Ohio, Donald McInnes 1981–2; Banff Center, Alberta, Can, Raphael Hillyer, Gyorgy Sebok, Janos Starker 1982–3; Post-Grad Dipl Juilliard Sch, Walter Lincer 1983–4. Prz: Royal Soc Arts, Gr Brit, 1st 1981; Caird Trust of Scot, 1st and Special Wiseman 1981; Jeunesse Mus Int'l Va Comp, Belgrade, 3rd & Golden Harp and Sonata 1982; Lionel Tertis Int'l Va Comp, 2nd & Special Award 1984; Ian Fleming Trust, Top Prz, UK 1985. Pr Va Camerata Lysy Gstaad 1978–81. Prof Va Univ of Washington 1984–86; Peobody Cons 1986–. Pf Walton *Concerto* 3 times with Nat'l Youth Orch Gt

Br; Bartók *Concerto* Berlin Radio Sym, Sir Yehudi Menuhin, Cond (televised); Vaughn-Williams *Flos Campi* BBC Orch. Record Atterberg *Concerto* with Alberto Lysy, Deutsche Radio Schweiz label 1985; Telemann *Concerto for 2 Violas* with Nora Chastain, acc by Camerata Lysy Orch, Empire of Belgium label. Rctls, Tch & Fests Eur & Americas. Pf XVII Int'l Va Congress, Redlands, CA, 1989.

COLLOT, SERGE, b 1923. Stud CNSM-P: Maurice Vieux, Joseph Calvet, Roger Desormieres, Arthur Honegger, 1st Prz Va 1950. Va in Parrenin Q 15 years; Q le Radiodiffusion Français succeeding Leon Pascal; Found 1960 Trio à Cordés Français with Gerard Jarry and Michel Tournus, world tours; Solo Va Domaine Musical, Pierre Boulez Cond. Many Pre Pf, Ded Wks: Luciano Berio, *Sequenza*; Betsy Jolas compositions, etc. Pr Va Paris Nat'l Opera Orch. Prof Va CNSM-P 1969-. Mstr-clas Int'l Fests, Jury Int'l Compt, Geneva, Munich, Portsmouth, etc. Soloist and Lecturer Int'l Va Week, Amsterdam 1986. Co-dir of Maurice Vieux Int'l Concours de l'Alto, 1986. Fac Banff, Canada 1987. Co-Pres Assn Int'l des Altistes et Amis de l'Alto. Awarded by the Minister of Culture, Dept of Mus, France: *Chevalier dans la Legion d'Honneur* "for a life dedicated to the service of music, by whom for a long time has been displayed the eminent qualities of an artist and a teacher," January 1989. O&P David Tecchler, Rome 1741 (ex-Laforge, ex-Macon, ex-Boulay), 40.3 cm. (15 7/8 in.),

COMAN, TEODOR, b 1965, Bucharest, Romania. Stud: George Enesco Bucharest Coll of Music, Mugurel Popovici, 1977-84; Conservatoire C. Porumbescu of Bucharest, Valeriu Pitulac, 1984-88. 1st Prz Romanian Nat'l Compt, 1981, 83, 84, 85; 1st Prz Romanian Nat'l-Fest "Darclee" Compt, Pitesti; 2nd Prz Maurice Vieux Int'l Compt, Lille, Fr, 1986. Pr Va Ploiesti Philh-. Free-lance Va in numerous Qs & Radio-television. Extensive repertoire. Favorite Va: Amati, 1600.

CONSOLINI, ANGELO (1859-1934). See *Volume I*, APPENDIX.

COSSU, PAOLO (1953-). See Chapter XV, "Italian Violists."

CREPAS, OSCAR (1899-). See Chapter XV, "Italian Violists."

CROPPER, PAUL (Also see *Vol I.*) Pf at Tertis Va Compt & Wkshop, Isle of Man, 1984.

CROUSE, WAYNE (Also see *Vol I.*) Fac, Oklahoma U 1983-; Oklahoma U Q 1983-. Commissioned and Prem Pf NYC, Paul Cooper, *Six Canti*

for *Va and Pno*, 1981, also Pf same work at XI Va Congress, Houston, 1983; and in NYC, 1987. O&P Sergio Peresson (ex-Primrose), 1969.

CURRO, JOHN, M.B.E., b 1932, Cairns, North Queensland, Australia. Stud: Klagenfurt, Austria, Cons, W. Schweyda, 1956–57; Santa Cecilia, Rome, R. Principe, 1957–58; Queensland Cons, Brisbane, J. Sedivka, 1962–6; Private, R. Pikler, Sydney, 1966–; B.A.-Architecture, U Queensland, 1955. (prz winning research project: “New Conservatorium of Music for Queensland,”). Lazaroff Q, Mayne Q, both Brisbane, 1964–72. Pr Va U Queensland Sinfonietta 1973–80; Prof Str Mus, U Queensland 1968–75; Senior Lect Va & Orch, Queensland Cons Mus (twice Head of Str Dept) 1975; Visiting Lect: Canberra; Hobart; Sydney; Christchurch, NZ. Tch Shanghai & Beijing Cons, 1979. Guest Cond, Shanghai Philh, 1975; Pr Guest Cond, Christchurch, NZ., 1985; ABC Orchs, Opera Orchs. Va Solo: ABC. Mbr, Australia Council, and its Music Board. Found, Dir, Queensland Youth Orch (6 Int’l Tours), and North Queensland Opera Fest. Patron: Beethoven Fund for Deaf Children, London. Prem & Ded: Mary Mageau *Statement & Variations*, 1979. Pf Walton and James Pemberthy (Aust), *Concertos & Harold in Italy*, for ABC, many broadcasts and retls. Tch: students in most Australian Orchs and some overseas; and tchrs many places. Pub: “Upbeat & Focus,” Treatise on Fundamental Simplicity of Playing String Instruments; “Music from China” ABC-FM 24 hours, 1984. O&P Guadagnini Family, 1893 (admires Margaret Major’s Nicolo Amati.)

DALI, EDUARDO R. (1919–). See Chapter XII, “A Brief History of the Viola in Argentina.”

DALTON, DAVID, see CHAPTER XXIII—P.I.V.A.

DANKS, HARRY (Also see *Vol I*) Jury Lionel Tertis Va Comp 1980, 84, 88. Va d’Amore Rctl IX Int’l Va Congress, Toronto, Can 1981. Now semi-retired.

DAVIDÉ., DR. ZVONIMIR (1921–). See Chapter XVI, “The Viola in Yugoslavia.”

DAVIDSON, KEVIN J. b 1958, Denton, TX. Stud: Paul Doktor; Samuel Rhodes; George Papich; North TX St U 1976–78; Mannes Coll Mus 1978–79; SUNY-Purchase 1979–83 B.F.A.; Juilliard Sch Mus 1983–85 M.M., D.M.A. 1989. Awards: Artist-in-Residence Charles Ives Center American Mus; Honorary Scholarship, Juilliard Sch Mus Prism Chmb Orch 1985, Hudson Valley Philh 1985–6; Asst Pr Va Bridgeport Symp 1983–86; Pr Va Ridgefield Symp 1987–; Str Cond Norwalk Youth Symp 1988–. Ravel



Q 1981–; Doansburg Chmb Ens 1986–; NY Art Ens 1987. Fac The Stein Center, NYC 1984–86; Yorktown (NY) Sch Mus 1984–88; Alfred (NY) U Summer Chmb Mus Insti (Joseph Fuchs, Dir) 1988; Weston (CT) Sch Mus and Pf Arts 1987–; also Mstr Cls. Record: Richard Wilson *Serenade*, stereo #130, 1987; Complete Hindemith *solo and Va/Pno Sonatas*, 1988, both Opus One Records; also commercial records 1976–. Comm and Prem Pf Max Schubel, *The Spoors of Time*, Lincoln Ctr, 1987; Prem with Ens Somei Satch, *Sumeru II*, NYC 1987. O&P Stautinger, 1763; snakewood bow, Joe Kronsnowski, 1987; Malcolm Taylor, 1982 “Prince of Wales” bow.

DAVIS, LEONARD, (change item in Vol I to this) b 1919 Willimantic, Conn. Stud Julliard Grad Sch, four year fellowship in Va. Co-Pr Va N Y Philh 1950–; N Y Philh Chmb Ensmb 1952–. Metropolitan Q, Corigliano Q. Pr Va record orch RCA, Columbia, Everest, Contemporary, Grenadilla, Deutsche-Grammaphone; record J.S.Bach Six Solo Suites. Soloist with the great Conds. Retls, Concs, Mstr-Classes world-wide. Transcpts, Editions, Int’l Mus Co. Fac Brooklyn Coll, C.U.N.Y.; visiting Prof and Master Classes Indiana U 1976–; Fac Va and Va Orch studies, Manhattan Sch Mus. O&P G.B. Ceruti, 1792.

de PASQUALE, JOSEPH, (Also see *Vol I*) Va All-American Youth Orch, dir Leopold Stokowski 1941. Prem Pf with Philadelphia Orch: Hummel *Potpouri*, Martino *Rhapsody Concerto*, Bartók *Concerto*; with Boston Symp, dir Charles Munch, Ded Walter Piston *Concerto* 1958. Soloist: Hamburg Symp, Ger, dir Klaus Tennsted, Bartók *Concerto*; Hannover Symp, Ger, dir Aldo Cecato, Berlioz *Harold in Italy*. Pf & Record with Heifetz & Piatigorsky 1967–68. Soloist & Master Classes XIII IVG Cong, Boston, 1985. O&P Sergio Peresson, Philadelphia, 1967.

DE VERITCH, ALAN. (Also see *Vol I*) Fac, USC, coach Va orchestral literature, 1989–. AVS Executive Board 1989– to fill term of late Paul Doktor. Lecture XVII IVG Congress 1989: “You’ve Finished School—So Now What?” Pres AVS 1990–.

DEWAELE, JEAN-CLAUDE, b. 1942 La Mure, Isere, Fr. Stud: Cons Nat’l Lille, seven 1st prizes: CNMS Paris with Ginot, 1st prize Va and Solfege; Chmb Mus with Pierre Pasquier. Pr Va Sarre Cham Orch, Dir K. Ristenpart 1965; Pr Va Luxembourg Radio Orch Dir L. de Froment 1967; Pr Va Concerts Colonne et Padeloup and Loevenguth Q 1968; then Paris Nat’l Opéra Theater Orch. Now Parrenin Q and Dewaele-Belthoise Va-Pno Duo. Tch Va and Chmb Mus Cons of Roubaix, Fr. Plays jazz on electric Va. O&P Tertis model Va by Marcel Vatelot, 1951 (16 7/8 in., 43 cm.), certified by Hill 1958, Vatelot 1981.

DEXTER, JOHN, b 1946, Grand Rapids, Michigan. Stud: Drake U, Donald Haines, Wilfred Biel, 1964–68; Juilliard, Dorothy DeLay, William Lincer, Lillian Fuchs; SUNY/Binghamton, Young Artist Q Program, Lenox Q, 1973–75; Priv George Niekrug, 1976–78. Madison Q, 1973–79; Manhattan Q, 1981–; Q-in-Residence, Music Mountain, 1981–; Artist-in-Residence, Connecticut St U, 1986–. Fac Colgate U, 1976–79. Yearly int'l tours. First USA Q to tour USSR on Exchange, 1985, 86, 88. O&P George Chanut, Paris, 1824, 43 cm. (16 15/16 in.).

DIAZ, ROBERTO, b 1960, Chile. Stud: Chilean Cons Mus, Santiago, Chile, 1967–73, Manuel Diaz; Georgia Acad Mus, Atlanta, Manuel Diaz, 1973–78; New Eng Cons Mus, Burton Fine, 1978–82; Curtis Insti Mus, Joseph de Pasquale, 1982–84; chmb mus: Laurence Lesser, Eugene Lehner, Louis Krasner, Joseph Silverstein, Gunther Schuller, Eric Rosenblith, Felix Galimir, Mischa Schneider, Leonard Shure. 1st Prz, 1988 Washington Int'l Comp for Str; Gustav Golden Award, 1980; NEC Scholarship Q, 1980–82; Savannah Symp Young Artist Comp, 1980. Pr Va, Boston Civic Symp, 1979–81; Va: Boston Ballet Orch 1980–84, Boston Pops 1980–84; Rotating Ass't Pr Va, Minnesota Orch, 1984–86; Boston Symp Orch, 1986–. Soloist in Chile, Atlanta Chmb Orch, Savannah Symp, Mississippi Valley Chmb Orch, SE Mus Fest Orch, Redlands, CA, Symp (XVII Int'l Va Congress 1989). Degree in Industrial Design, Dakalb Coll, Atlanta, Ga.

DLOUHÝ, LADISLAV (1949–). See Chapter XVII, “The Czechoslovakia Viola School.”

DOBREV. BOJIDAR, b 1946, Varna, Bulgaria. Stud: Varna Mus Sch, Peter Stefanov, 1957–65; Sofia Musakademie, Emil Abadjiev, 1969–74. 1st Prz Bulgarian Nat'l Compt, 1964, 1974. Va, Ens Chmb-Mus for Bulgarian Young Musicians, Eolina Q, Bulgarian Opera Chmb Ens, 1973–82; Bulgarian Nat'l Opera Symp Orch, 1975–82; Pr Va: Sofia Radio Symp Orch, 1982–87; Hofer Symp, W Ger, 1987–. Bulgaria Prem Pf: M: Glinka *Sonate*; Paganini *Sonata per la Grand' Va*; Beethoven *Notturmo* Op. 42; works by Bulgarian Comp: P. Stoyanov, J. Kruschew, G. Kostov, F. Pavlov, D. Sagayev, K. Ilievski, L. Todorov. Prof Va & Methods, Sofia Mus Acad, 1974–82; Tch Va Sofia Mus Sch, 1974–87. Has written many articles about the Va, its mus, pedagogy, and Bulgarian Comp. Has trans, edited, published many works for Va & Pno. O&P Avramov, 1945.

DOKTOR, PAUL, b 1919 Vienna, Austria, d 1989 NYC. Stud: with father, Karl Doktor; State Acad Mus Vienna, Diploma Vn 1938. Vn, Va Adolf Busch Chmb Orch 1936–38. 2nd Va, Busch Q for Quintets (plan to record all 2Va Quintets abandoned–World War II). Va Toscanini's Lucerne Fest

Orch 1939. Pr Va Lucerne Symp 1939–47; Paul Sacher's Collegium Musicum, Zurich 1940–47. 1st Prz Geneva Int'l Va Compt (unanimous) 1942. Moved to USA 1947. Va NY Philh 1948. U of Michigan (found mbr) Stanley Q and Prof of Va, 1948–51. Tch: Mannes Coll of Mus 1952–; NY U, Mus Division, 1960–; Farleigh Dickinson U 1968–; Juilliard 1977–. Guest Prof Va Salzburg Mozarteum and numerous Universities in USA, Eng, Ecuador, Korea, giving master classes, clinics, lectures. Found mbr Rococo Ens; NY Str Sextet; New Str Trio of NYC; Duo Doktor-Menuhin (VA, Pno, Yaltah Menuhin, pno) 1955–63. Many solo pf with orch and rects with pno in USA, Eng, So America, Europe, Orient. World Prem Pf Quincy Porter *Va Concerto*, Columbia U (American Mus Fest) 1948; BBC Wilfred Joseph *Va Concertante (Meditatio di Beornmudo)*. Prem record Walter Piston *Va Concerto*, Louisville (KY) Symp. Prem Pf, Ded Robert W. Jones *Va Concerto*, Plymouth (Mich) Symp. Many other important records for Telefunken, Westminster, Odessey, ABC, Mirrosonic, BSAF, CBS Columbia. Ed and trans many works for Va pub by G. Schirmer, IMC, Doblinger, A. Broude, Oxford U Press. Solo rectls: IVG Congresses: V Rochester, NY, 1977; XII Boston, 1985; Tertis Int'l Va Compt and Wkshop, 1980. Awards: ASTA Artist-Teacher of the Year and Life Mbrship, 1977; Honorary Life Mbr IVG 1985.

DOKTOR, KARL. See *Volume I*.

DOLEJŠÍ, ROBERT (1892–). See Chapter XVII, “The Czechoslovakia Viola School.”

DOLEŽAL, KAREL (1948–). See Chapter XVII, “The Czechoslovakia Viola School.”

DORIAN, DIMITRIJE (DINO) (1909–). See Chapter XVI, “The Viola in Yugoslavia.”

DORO, MAURIZIO (1942–). See Chapter XV, “Italian Violists.”

DOWNES, HERBERT b 1909; Walsall, Eng. Stud Vn Paul Beard, Carl Flesch. Va Henry Holst Q 1931. Pr Va Liverpool Philharmonic 1942, Liverpool Philharmonic Q; Pr Va London Symp Orch; Pr Va Philharmonia Orch. O&P Francesco Goffriller, and Gaspar da Salô Vas.

DRÜNER, ULRICH, (Add to Vol I). Significant research described in articles: “Das Viola-Konzert for 1840,” *Fontes Artis Musicae*, Vol. 28/3, 1981; and “Violoncello piccolo und Viola Pomposa, bei J. S. Bach,” *Das*

*Orchester*, Vol. 11, 1984. Host-Chairman X IVG Congress, Stuttgart, W Gr, 1982.

DRUZHININ, FEDOR SERAFIMOVICH, b 1931, Moscow. Stud: Central Mus Sch of Moscow Cons, Nikolai Sokolov, 1944–50; Moscow Cons, Vadim Borissovsky, 1950–55, grad with distinction; post-grad V. Borissovsky 1955–57. Tch, Moscow Cons, 1957–, Prof & Head of Va & Harp 1980–. Merited Artist of RSFSR, 1966. Beethoven Q, 1964–, Pf and Record all Beethoven Qs; collaboration with Dmitri Shostakovich in Prem Pf & Record Q No. 9 and onwards, Pf all Shostakovich Qss in Moscow & Leningrad; Pf most of the classical literature for Va 1957–, including Prem Pf in USSR Bartók *Concerto*. Ded: Shostakovich *Sonata for Va & Pno*, Op. 147, 1975. Ded by other Soviet Comps: R. Ledenev *Concerto-poem for Va & Orch*; G. Frid *Concerto for Va & Orch*, *Sonata for Va & Pno*; M. Weinberg *Va Sonata No. 1*. Druzhinin's Own Comps: *Va Sonata*, 1961; *Va Variations*, 1968; *Duet "Prodigal Son" for Basso & Va*, 1978, *Fantasia for Va & Pno in memory of V. Borissovsky*, 1980; *Duet for Two Va*, "Sinifonia a Due" in memory of Romain Gary; also children's songs & mus for theatrical pf. Soloist IX IVG Congress, Toronto, 1981. Plays Andreas Guarneri, 41.5 cm, (16 3/8 in.).

DUCROCQ, CLAUDE, b 1943, Troyes, Fr. Stud École Nat'l Troyes 1951–9, CNSM-P, Etienne Ginot 1960–3, 1st Prz 1963; Fribourg, Ulrich Koch 1965–8. Orch Lamoureux 1963–4, Radio Symp Luxembourg 1964–5, Pr Va Orch Philh Strasbourg 1969–, Prof Va Cons Nat'l Region Strasbourg 1969–, Trio col'Arco (Karlsruhe) Tournee de Concert in Allemagne 1965–6, Brahms String Sextet 1975–9. Harold in Italy: Recorded by Erato 1973, with Orch Philh Strasbourg, Cond Alain Lombard; same concert televised in 1976 in Strasbourg; R. Strauss *Don Quichotte*, Op. 35 with Jean Deplau, cello, Orch of Strasbourg, A. Lombard, dir, 1975 & 79; Harold in Italy for XXV festival of Lausanne; Mozart's *Symphonie Concertante* K.364, Strasbourg with Henryk Szeryng 1981; Prem Pf in France, D. Shostakovich *Sonata* Op. 147, 1980. Jury, Maurice Vieux Int'l Concours de l'Alto 1986. O&P Paolo Antonio Testore, 1746. Bow: Sartory 1946, formerly used by M. Vieux.

DUNHAM, JAMES, (Replaces item in Vol. I) b 1950, Washington, D.C. Stud: Interlochen Arts Acad, Diploma with Honors, Raymond Stilwell, 1966–68; Carleton Coll, Harry Nordstrom, 1968–70; Calif Insti Arts, B.F.A., David Schwartz, 1970–72, M.F.A., Alan de Veritch, 1972–74. Founding Mbr Sequoia Q, 1972–87. Artist-in-Residence, Chestnut Hill Concs, Madison, CT, 1972–80. Pr Va: Calif Chmb Symp (Henri Temianka, cond), 1972–80; Los Angeles Chmb Orch (Neville Marriner, cond), 1973–78; Cleveland Q, 1987–. As Mbr of Qs many comm & many fests. Ded: Anthony Ploy *Miniatures for Va & Wind Quintet*; Karl Kohn "Colla Voce"



for *Va & Guitar*. Solo, Crystal Records. Fac: Calif Inst Arts, 1974–87; Calif State U/Long Beach, 1983–86; Eastman Sch Mus, 1987–. O&P Gasparo da Salò, c.1585.

DUPOUY, JEAN, b 1938. Stud CNSM-Paris with Etienne Ginot, 1st Prz 1960. Pr Va Israeli Cham Orch Ramat Gan 1963–5. Buffalo, N.Y. U, Creative Associates with Lucas Foss 1965–8. Laureate, Va Int'l Concours Budapest 1968. Pr Va Amer Symp Orch cond Leopold Stokowsky, Composers Q (records C.R.I., Nonesuch) 1965–70. Prof Va N Y Univ Stony Brook, Temple U Philadelphia, New England Cons Boston. Ass't Pr Va Paris Opéra Orch 1974–9. Pr Va Orch de Paris, cond Daniel Barenboim.

DURRANT, JAMES, b Bournemouth, Eng. Stud London; Prague Ladislav Czerny. Friend and expert of Hindemith. Va Bournemouth Symp; Pr Va Scottish Nat'l Orch; Pr Va Scot Baroque Ens; Found memb New Mus Group of Scotland. Senior Lect RSAMD. Dir Scottish Va Int'l, RSAMD, Glasgow. Many retls home and abroad.

DUSSEK (DUSÍK), ADALBERT. See Chapter XVII, "The Czechoslovakia Viola School."

DVOŘÁK, ANTONÍN (1841–1904) See chapter XVII, "The Czechoslovakia Viola School."

EATON, STEUART, b 1958, Aylesbury, G Br. Stud: Aylesbury Grammar Sch, Bruce Lawrence 1967–73; London RCM, Frederick Riddle 1974–8, Margaret Major 1978–9; Scuola di Mus, Fiesole, It, Piero Farulli 1980; High Sch Mus, Aachen, WGr, Hariolf Schlichtig & Koln, Amadeus Q 1982–6l; U fo Maryland, Michael Tree & Guarneri Q 1986–7. Pr Va Eur Community Youth Orch 1978–82; Pr Va La Scala Orch, Milan 1979–80. Auryn Q 1981–. Ded & Prem Manfred Trojahn, Hans-Jurgen von Bose, Quartets. O&P J.B. Vuillaume c.1843, ex-Comte Doria. The Doria family coat-of-arms is pictured on back of instrument (see Roger Millant's book J.B. Vuillaume, 1972).

EHRlich, DON, b 1942, Buffalo, NY. Stud: Oberlin Coll, B.M., Mozarteum Acad, 1963, William Berman 1961, 1964; Manhattan Sch Mus, M.M., William Lincer, 1964–66; U Michigan, D.M.A., Francis Bundra, 1970–72. Pr Va Toledo Symp, 1971–72; Va San Francisco Symp, 1972–(now Ass't Pr). USArmy/West Point Q, 1968–70; Aurora Q, 1979–83; Stanford Q, 1983–85. Ded & Prem Pf Stephen Kleinman *Festivity for Va, Fl, Alto Fl, & Harp*, 1972; Stravinsky *Élégie*, Germain Prevost Memorial (written for Prevost), 1987. Instructor: Kent State U, 1968–70; Oberlin Coll (for

Berman) 1971; San Francisco U, 1972–73, San Francisco Cons, 1972–. O&P Max Frirsz, 1964.

EHRlich, PAUL, b 1957, Kampapa, Uganda. Stud: RCM, London, Cambridge U, Eng, Jaroslav Vanecek, Eli Goren, 1975–79; Aspen Sum, Karen Tuttle, 1982,84; Yale Sch Mus, Raphael Hillyer, Tokyo Q, 1979–82, D.M. 1987. Va: Assoc Pr Phoenix Symp 1982–85; Oakland Symp 1985–6; Santa Fe Opera Orch 1986–7; Saint Paul Chmb Orch 1986–87. Assis Prof Va, U No Colo, 1987–88. Prem Pf Glen Stallcop, *Va Sonata, Flute Trio*; pf Penderecki 2nd Q. O&P Marten Cornelissen 1987.

ERDÉLYI, CSABA, (This replaces this listing in Vol I) b. 1946, Budapest, Hungary. Stud: Budapest Listz Acad, Pál Lukács 1965–70; London, Yehudi Menuhin 1970–72; Cornwall, Bruno Giuranna 1975–78; Music, Spiritual Development, Breath Release, Paul Romer 1980, Fredric Lehrman 1981. Only 1st Prz Carl Flesch Int'l Violin Compt played on Va, 1972. Pr Va London Philh 1974–78; Esterhazy Baryton Trio 1973–78; Chilingirian Q 1981–87. Prof Va London Guildhall Sch Mus 1980–87; Prof Va Indiana U 1987–, also tch course "The History of the VA"; Coaching Prof European Youth Orch; Master Class Scottish Va Int'l, Glasgow 1979. Prem Pf: Edward McGuire *Martyr for Solo Va*, USA; Britten *Lachrymae*, Hungary; & Ded: Stephen Dodgson *Caprice after Puck for Solo Va*; & Comm: Melaine Danken *Sonata for Va & Pno* at VI IVG Int'l Va Congress, London, with composer at piano, 1978. Record Mozart *Symphonia Concertante* for film "Amadeus." Record: Decca, EMI, Philips. Found Patron & Jury Tertis Int'l Va Compt, Isle of Man 1980. Pf XVII IVG Int'l Congress, Redlands, CA 1989. In summer, 2 months in IDRIART (Institute for the Development of Inter-Cultural Relations through the Arts, objective is to promote friendship between all races and all social systems). O&P Max Frirsz, 42 cm. (16 1/2 in.) 1961. See also *The Strad*, March, 1989.

ESCOFFIER, LOUIS CASIMIR, 1801–1877. See CASIMIR-NEY, LOUIS. Also see Chapter X, "The Identity of L. Casimir-Ney."

EVANS, CLARENCE B. b. 1888, St. Paul, Minnesota; d 1947. Stud: Chicago Musical Coll, Hugo Kortschak, 1907–11. Pr Va San Francisco Symp & San Francisco Chmb Mus Soc (Cond Louis Persinger), 1915–6; Va Chicago Symp (Cond, Frederick Stock, Desire DeFauw), 1912–26, Pr Va 1926–39. Berkshire Q 1916–20 (H. Kortschak, vn); Gordon Q (Jacques Gordon, vn) 1922–35.

EVANS, STANLEY R., b 1920, Pittsfield, Mass, son of CLARENCE B. EVANS. Professional Va until W.W.II. After War Harvard Law Sch, Mus

as avocation. La in Calif, retired in Palo Alto. Va Chmb groups. Mother, Louise Evans, pno, comp, Va, Chicago Women's Symp. Older brother DONALD Va Chicago Symp 40 years; Donald's wife, MARGARET, cello, Chicago Symp 37 years; frequent chmb mus. See also Stanley R. Evans, "My Father, Clarence B. Evans," *Journal of the American Va Soc*, Vol. 3., No. 3, 1987.

FARULLI, ANTONELLO (1957-). See Chapter XV, "Italian Violists."

FARULLI, PIERO (1920-). See Chapter XV, "Italian Violists."

FERRAGUZZI, RENZO (1915). See *Volume I*, APPENDIX.

FERRITTO, MARCIA LEIGH, b 1940 Manhattan, NYC. Stud: Max Aronoff, William Lincer. Bryn Mawr Coll B.A. 1961. New Sch Mus Philadelphia 1958-61. Blue Hill, Maine, Joseph Fuchs, Arthur Balsam, 1957-58. Va First Int'l Congress Str, dir Roy Harris, 1959. Asst Pr Va: Pennsylvania Ballet Orch; 1964-66; New Haven (Conn) Symp Orch 1967-70; mbr New Haven Symp Chmb Players 1967-70; New Marlboro Chmb Players 1968-69; Pr Va Columbus (Ohio) Symp Orch 1979-83; Ohio Chmb Orch 1983-. Radnor Str Trio 1964-67; Trio d'Accordo 1978-79. Artist-in-Residence Wittenberg Sch Mus 1972-79; Va Lecturer Baldwin-Wallace Coll Cons 1983-; Va Instructor Cleveland Insti Mus 1987-. Prem Pf John Ferritto Canzone Op. 8; Donald Erb *Harold's Trip to the Sky* for Va, Pno, Percussion, record: Crystal. Prem Pf and Ded James Waters *Va Concerto with Chmb Orch* 1989. Pf many contemporary works by Bulent Arel, John Davison, Robert Palmer, Marcel Dick (*3 for 1*), and others. O&P Lorenzo Storioni, Cremona, 1780, ex-Marcel Dick.

FIELD, RICHARD L., b 1947, Wilmington, Delaware. Stud: Eastman; Sch Mus, U of Rochester, B.Mus, Pf Certificate Va 1966-69; Juilliard Sch, M.S. 1970-71. Assoc Pr Va, Denver Symp 1972-74; Pr Va, Buffalo Philh 1975-79; Pr Va, Baltimore Symp 1979-. Pf Berlioz *Harold in Italy*, 1987; Bartók *Concerto (3 times)* Rochester Philh; Walton *Concerto*, Buffalo Philh, Denver Symp, Baltimore Symp. Rowe Q 1980-83. Prof Va, Peabody Cons 1982-, Lect Va, American U 1979-82; Lect Va, Catholic U 1983-. Works Ded by Lawrence Moss, and Vivien Adelberg Rudow. O&P Helmuth Keller, 1981.

FINGER, GOTTFRIED, d.1730. See Chapter XVII, "The Czechoslovakia Viola School."

FINKO, DAVID, b 1936, Leningrad, USSR. Va, Comp, Cond, Pno. Stud: Leningrad Cons, 1960–65; Va Eliah Lukashevsky, 1966–67. Va & Managing Dir, Vyborg Palace Symp Orch, Leningrad, 1965–73. Ed, Soviet Composer Publishing House, Leningrad, 1973–79. Assoc Prof, Combs Coll Mus, PA, USA. 1984–; Adjunct Assoc Prof, U PA, 1980–. Comps Prem by Leningrad Philh: *Concerto for Va & Orch*, 1971, 1972, this *Concerto*, in one movement (15 Minutes), was pf by Robert Vernon, Va, and The United States Air Forces Symp Orch, Lt. Dennis Layendecker, Cond, at the XIV IVG Congress, Ann Arbor, 1987; *Concerto for Vn & Va with Orch*, 1973; *Concerto for Va & Double Bass with OKrch*, 1975; Prem in USA, *Concerto for Va d'Amore, Guitar, & Orch*, 1977. Awards: Fromm Foundation, ASCAP, Memorial Foundation Jewish Culture. For more about David Finko see "A Russian Composer and His Works for Viola," *Violexchange*, Vol. 2, No. 3, 1987; "The Violists in Leningrad," *Journal of the AVS*, Vol. 1, No. 2.

FIORILLO, FEDERICO See *Volume I*, APPENDIX.

FISHER, MARLOW, b 1957, Los Angeles, CA. Stud: Calif Insti Arts, Alan deVeritch, Chmb Mus Cesare Pascarella, Ahmanson Scholar, 1975–78; Mus Acad West, Santa Barbara, CA, Milton Thomas, Bertram D. Thomas Va Award, 1977; William Primrose, Provo, UT, 1979–80. Pr Va Mexico City Philh 1978–79; Soloist NY Chmb Orch 1986–; Va NY Philh 1984, Los Angeles Chmb Orch 1987–; Marmottan Trio 1985–; Vermilion Q 1981. Pf: Vaughan-Williams *Flo Campil with C.O.T.A.*, Los Angeles; Bartók *Concerto*, Calgary Philh, Banff; Walter Kaufman *Suite for 3 Vas* (with Primrose); Vaughan-Williams *Four Hymns*, Robert White, tenor; Chmb Mus with Zara Nelsova and Anton Querti. Trans and edit works by Corigliano, Gershwin-Heifetz, Rachmaninoff, Ravel, Tschaikowsky, Schubert. Found/Dir *VIOLA PLUS*, NYC 1985, organiz for pf vl repertoire and creation of new Va works, over 20 concerts featuring 59 works for VA. O&P Vittorio Bellarosa, 1957.

FOCHEUX-LEMOINE, MICHELINE, b 1919, Maubeuge Nord, Fr. Stud: CNSM-P: Va, Maurice Vieux, 1st Prz 1942; Cham Mus, Joseph Calvet, 1st Prz 1943; Cham Mus, Joseph Calvet, Prem Prz 1952; Mus Hist, Norbert Dufourco, 1st Prz 1947; Musolgy Dipl, 1948; Advanced Stud, William Primrose. Prem Pf & Record in Fr Bartók *Concerto*, interpretation of W. Primrose 1953, also Pf in 11 foreign countries incl USA & Can. Pr Va Orch Nat'l Fr-Paris 1948–84. Tch Cons Nat'l de Region de Paris 1957–.

FORBES, WATSON, Va and Cond, b. 1909 St. Andrews, Scotland. Stud: London RAM 1926–31; Otakar Ševčík, Pisek, Czeck; Albert Sammons, London. Aeolian (Stratton) Q 1932–64; London Str Trio 1942–64;



London Piano Q 1945–64; Pr Va London Sym Orch 1940–5; Prof Va & Chmb Mus London RAM 1944–64; Head Mus BBC Scotland 1964–72; Chrm James Caird Scholar Cmte 1968–78; Examiner for Assoc Board Royal Schs Mus 1948–83; Hon Fellow RAM 1950; Hon Dr Music Glasgow U 1966; Hon Fellow RSAMD 1986. Many Pre Pf of Bax, Bliss, McEwen, etc. Conc extensively in G Br and Eur. Chosen by Elgar to record Q and Pno Quint 1932, HMV; record chmb and Va solos for Decca, World Records, Brit Council, HMV, EMI. Arrs pub Oxford Univ Press (and Assoc), Peters, Hinrichen, Schott, Chester, etc. Wrote *A History of Music in Scotland*, pub by BBC, also *Catalogue of Chamber Music*. Over 100 Ed & Trans for Va. O&P Guadagnini 1778; William Luff 1976. Played Archinto Stradivarius 1950–60.

FORMENTINI, MARCELLO (1906–74). See Chapter XV, “Italian Violists.”

FORT, ABILI, b 1945, Barcelona, Spain. Stud: Vn, Va Cons Barcelona, 1962–71; priv Enrique Santiago 1972–74, Nestor Eidler 1975–78. Va: Barcelona Opera, 1979–83; Barcelona Symp, 1979–86; Technical Dir Barcelona Symp, 1986–. Found & Pf Gaudi Q 1987–; and other chmb mus. Comm: Angel Orda *Va Concerto*; Salvador Brotons *Sonata for Va & Pno*; Rafael Fenerl *Va Q*; Francisco Fleta *Va Sextet*; Pere Puertdan *Va Sextet*. O&P Antonio Capela, 1969.

FOSTER, DANIEL. b 1969, Bethesda, Maryland. Stud: Vn, William Foster (father), 1973–80; Ronda Cole, 1980–87; Va, Oberlin Cons Mus, Jeffrey Irvine, 1987–; Donald McInnes, Sum 1989. 1st Prz Primrose Memorial Scholarship Compt of AVS; Pf World Prem Wayne Bohrnstedt *Concerto for Va*, Redlands Symp, June 22, 1989. O&P William Weaver, Bethesda, MD, 1988.

FRANCAVILLA, GIUSEPPI (1933–). See Chapter XV, “Italian Violists.”

FRANJIC, IVICI (1916–1980). See Chapter XVI, “The Viola in Yugoslavia.”

FRANK, MADELINE, b 1953, Long Island, NY. Stud: Juilliard Sch William Lincer, 1972–79; U Cincinnati, Eugene Becker, Summers 1973, 74, 75; Indiana U, Leonard Davis, Summers 1976, 77. Metropolitan Opera Ballet Orch 1978–; Pr Va: NYC Opera Tour 1981, Opera Ebony 1981, 92nd Street Y Wkshp Orch 1975–78. Debut Purcell Room, London, 1986. Freelance NYC 1976–83. Prem Pf, Ded William Stoney *Sonata for Va and*

*Pno* 1986, *Quintet for Va, Clar, Fl, Pno, Gui* 1986. Tch St. Leo Coll 1984–; Priv NYC 1976–83, Virginia 1983–.

FUCHS, LILLIAN, b 1903, NYC. Stud: NY Insti Mus Arts, Vn Svecenski, Kneisel; Comp Goetschus. Perole Q 1925–40's; Chmb Mus with brothers, Joseph, Vn, Harry, Cello. Casals Fest 1953. Tch Manhattan Sch Mus 1962–; Aspen 1964–; Juilliard 1971–. Master Class IX Int'l Va Congress, and honored with a plaque in recognition of long service and dedication to the viola, Toronto, 1981. Record: earliest record *Bach Cello Suites for Va*; Mozart *Sinfonia Concertante* K369/320d, *Duos* K423–4 both with brother Joseph. Ded and Prem: Jacques de Menase *Sonata* 1955; Martinu *Madrigaly for Vn, Va* 1947, *Sonata for Va, Pno* 1956; Quincy Porter *Duo for Vn, Harp* 1957, *Duo for Vn, Va* 1962; Rieti *Triple Concerto for Vn, Va, Pno, Orch* 1973. Fuchs own comps for Va: *12 Caprices* 1950; *Sonata Pastorale* 1956; *16 Fantasy Etudes* 1961; *15 Characteristic Studies* 1965. Many Studts in Major Symp and Tch in Universities. O&P Gasparo da Salò. See *New Grove Dictionary of Music and Musicians*.

FUKAI, HIROFUMI, b 1942, Tokyo, Japan. Stud: Toho Mus Sch; Vn: Juilliard, Ivan Galamian; Montreux, Joseph Szigeti; Basel, Max Lesueur. Changed to Va 1968. Pr Va Bern Symp Orch 1968–69, Hamburg State Philh Orch 1970–. Many recordings. Prof Va Hamburg Acad Mus 1974–. Jury, Tertis Int'l Compt & Wkshop, Isle of Man 1984.

GALKOVSKY, ALEXANDER. Stud: Moscow Cons. Co-Found Shastakovich Q, 1967.

GAMBUZZI, EDGARDO (?–?). See Chapter XII, “A Brief History of the Viola in Argentina.”

GANSWIND, ROBERT (1772–1833). See Chapter XVII, “The Czechoslovakia Viola School.”

GAUDFROY, BERNARD, b 1946, Fr. Stud: CNSM-P, Va Etienne Ginot, 1st Prz; Chmb Mus J. Hubeau, 1st Prz. Grad Stud Leon Nauwinck, J. Calvet, Bruno Giuranna. Dipl d'Honneur–Acad Chiciana. Orch de Paris, Fr Nat'l Orch, Ens Instru de Fr. 1st recording AFX Bosely Str Trios. Ded: *Limits for Viola Solo*, Francis Baguerre. Tch Ch Mus Lille Cons. An Organizer 2nd Maurice Vieux Compt, Lille 1986. O&P Copy Paganini Strad by JB Vuillaume #2342, Paris, c.1860–1. 41.3 cm., 16 1/4 in.

GEIDEL, LINDA S, b 1954, Queens, Long Island, NY. Stud: Peabody Cons, B.M., Karen Tuttle, 1973–77; Juilliard, M.M., Lillian Fuchs, 1977–

79. Va Hartford Ct Symp 1979–80; Asst Pr Va/Education Dir Jackson MS Symp 1980–85; Asst Prof Va Ball State U 1985–. O&P James R. Coggin, 1979.

GEORGE, THOM RITTER, b 1942, Detroit, Michigan. Stud: Felix Resnick 1954–60; Eastman Sch Mus, B.M. 1964, M.M. 1968, Millard Taylor; Catholic U, D.M.A. 1970. Pr Va National Music Post-camp Orch 1962, 1963. USA Navy Band 1966–70. Now active as composer, Orch Dir, and Prof Mus Idaho State U, Pocatello, Idaho. Comp for Va: *Sonata for Va, Harpsichord*, CN 100, 1962; *Dance Suite for Va, Perc*, CN 325, 1985; 5 Qs 1961, 1961, 1962, 1963, 1964. O&P Edward S. Brown, Idaho Falls, ID, 1985.

GERMANO, ROCCO, b 1921, Plati, Reggio Calabria, Italy. Stud: Adolp Pick 1939–40; Notre Dame U 1941–43; Chicago Musical Coll, M.A. Pf Va, Paul Stassevitch, 1946–49. Asst Pr Va New Orleans Symp 1949–50; Va Chicago Symp 1950–55; Pr Va Grant Park Symp 1955; Chicago Lyric Opera 1955–56. Tch St. Marys Coll 1956–81. Found mbr South Bend Chmb Mus Soc, which promoted Q playing. Found/Cond South Bend Youth Orch 1966–. Assoc with public sch str tch for 21 years, retired 1986. O&P William Westman, 1946; Pietro Sgarabotto 1950; Gasparo da Salò? (“Beautiful sound, but I think only the label is original!”)

GHEDIN, ALFONSO (1936–). See Chapter XV, “Italian Violists.”

GILBERT, MAX, b 1912, Leicester, Eng. Stud: London RAM 1929–35, Rowsby Woof. Privately Lionel Tertis, William Primrose 1935–39. Pr Va London Sym Orch 1938–48; Pr Va Royal Air Force Orch 1940–5; Pr Va Glyndebourne Opera Orch 1934–9; Pr Va Boyd Neel Str Orch 1934–53; Co-Pr Va Philharmonia Orch 1953–61; Griller Q 1934–50; International Q 1930–4; Hirsch Q 1942–7; Aleph Q 1948–84. Senior Prof & Examiner RAM 1948–84. O&P Bernardo Calcagni, Genoa, 1735.

GILLIS, ALBERT (Also see *Vol. I*) Pf Shostakovich Sonata and Vieuxtemps *Sonata in B<sup>b</sup>* on tour 1980–81; Berlioz *Harold in Italy* for Va and Pno (Liszt trans) with Leslie Howard, 1985. Retired, Prof Emeritus, U Calif Fresno, 1986. Honored by U of Texas for his pioneer work in developing strings in the state of Texas and for his many contributions to the String Dept of the U Texas, 1987. O&P J.B. Guadagnini, 1774.

GINOT, ETIENNE, (See also *Vol. I*) d. 1978.

GIORGETTI, FERDINANDO (1796–1867). See Chapter XIV, “Unpublished and Out-of-Print Italian Viola Music of Giuseppe Sarti and Ferdinando Giorgetti,” also see *Vol. I*, APPENDIX.

GIULINI, CARLO MARIA (1914–). See Chapter XV, “Italian Violists.”

GIURANNA, BRUNO (1933–). See Chapter XV, “Italian Violists,” also see *Vol. I*, APPENDIX.

GLAZER, ROBERT, b 1939, Anderson, Indiana. Stud: Chicago Mus Coll, B.M., M.M.; Columbia U, work toward Doctorate 1984; privately: William Primrose, William Schoen, Harry Zaratzian; cond: Walter Susskind, Peter Paul Fuchs. Va Chicago Symp 1961–67; Co-Pr Va St. Louis Symp 1967–70; Pr Va Little Orch Soc of NYC 1984. Hartt Q 1970–75. Assoc Prof No Carolina U 1975–84; Adjunct Prof Columbia U 1984. Prem Pf David Epstein *Fantasy Variations for Solo Va*, Kresge Hall, M.I.T., Cambridge, MA; Prem Pf and Record Morton Gould *Va Concerto*, Louisville Orch 1984, First Edition Records, 1988; Prem Pf and Ded to Robert and Gilda Glazer by George Walker *Sonata for Va and Pno*. Cond of Strickly Strings, NYC. Well known bow collector. O&P Jacobus Stainer, 1670.

GLYDE, ROSEMARY, (Also see *Vol. I*) Stud: Raphael Bronstein 1970–73, Dorothy DeLay. Fac Hartt Sch Mus (substitute for Scott Nickrenz) 1987–; Sewanee Summer Mus Fest 1982–. NYC Rctl Debut 1984. Soloist with Orch: Anchorage, Bangor, Chicago Classical, Manticore, Sewanee Fest, Putnam-Westchester Conc Soc, Aspen Philh. XIII IVG Congress, pf Hans Sitt *Konzertstück for Va and Orch*, Boston, 1986; XVII IVG Congress, Redlands, 1989. Prem Pf Norman Cazden *Viola Concerto*. Comm and Prem Pf: Judith Shatin Allen *Passages for Va Alone*, 1973; *Arche for Va and Orch*, 1978; *L'Etude du Coeur for Solo Va*, 1982; *Glyph for Va, Str Q, and Pno*, 1984. Record: Musical Heritage Soc, Educo. Fac Aspen 1988. Treas AVS 1987–. Articles: *The Journal of the American Va Soc*; *The Instrumentalist*. O&P Benjamin Banks, London, 1786 (see Chap V); William Salchow bow.

GOLANI, RIVKA (Also see *Vol. I*.) Pf IX IVG Cong, Toronto 1981; Tertis Int'l Compt and Wkshop, Isle of Man, 1984. Many composition Ded/Pf include works for Va and Pno by Alfred Fischer *Parables and Canons*, Patricia Holt *Metamorphosis*; Norma Beecroft *Troissant*, Larry Lake *Slowly I Turn* both for Va and 2 Perc; Heinz Hollinger *Thema for Solo Va* 1981; Brian Cherney *Seven Miniatures* 1978; Bruce Mather *Gattinara* 1982; Robin Holloway *Va Conc* 1985; Michael Colgrass *Variations for Va and 4 Drums*, and *Chaconne for Va and Orch*, Comm and Pf with Toronto Symp, Andrew



Davis, Dir, 1985. Rctl with Samuel Sanders, Kennedy Center, 1986. Also Composer, Painter, Mathematician. O&P Va by Otto Erdesz.

GOLDSMITH, PAMELA (Also see *Vol. I*) Prem Pf Frank Campo *Canto Notturmo for Va and Perc*, Op. 69, 1984. Pr Va: Early Mus Acad 1982–88; Glendale Chmb Orch 1987–; and Soloist Mus Fest Arkansas 1988; Cabrillo Mus Fest (Werner Henze *Va Concerto*, West USA Prem); Santa Cruz Baroque Fest (*Brandenburg #6*). U of Calif Northridge U Wind Ens (Morton Gould *Concertette for Va and Band*). Emeritus winner “Most Valuable Player (Va)” Award, Nat’l Acad Record Arts and Sciences, Hollywood Chapter. On Century Cable Television “Presenting Pamela Goldsmith, Va.” Prof of Va Calif St U Northridge 1985–. Tch Va Pedagogy, USC, 1987, 88. Extensive scholarly research into the history and use of the bow. Lect-rectls: VSA Convention, Portland, Oregon, 1987; XVII IVG Congress Redlands, Calif, 1989. O&P Gasparo da Salò, c.1580, and copy by Otto Karl Schenk, 1976.

GORDON, NATHAN (Also see *Vol. I*) Retired Pr Va Detroit Symp 1987. Guest Cond Oakland, Mich Youth Symp 1987–88. Co-Dir/Soloist Kaleidoscope Conc 1988–. Lect XV IVG Congress, Ann Arbor, 1987. Fac Congress of Strings 1987,88. Artist-in-Residence, Muskegon, Mich 1988. Numerous Wkshops and Seminars throughout USA, 1987–. O&P Gasparo da Salò, Brescia 1570, and copy by Roelof Weertman, Falmouth, Massachusetts.

GOTTHARD, JAROSLAV (1904–). See Chapter XVII, “The Czechoslovakia Viola School.”

GOTZ, FRANTIŠEK (1755–c.1800). See Chapter XVII, “The Czechoslovakia Viola School.”

GOULD, JAMES F., b 1917, Arkansas City, Kansas. Professional Va, Trombonist, Jazz Expert. Stud: Wichita St U, B.M., Harry Lamont 1936–40, David Robertson 1946–47; USC. M.M., D.M.A., Anton Maaskoff, 1963–64. During W.W.II Pr Trombone US Army Band, Washington, D.C. Pr Va Flagstaff, Arizona, Summer Fest Symp; Flagstaff Symp Q. Va Fac No Ariz U. Pf and Record jazz with Jay McShann, Charlie “the Bird” Parker, Harry James, Tony Bennett, and others. Still active as pf of jazz, and editor/advisor for Prentice-Hall. O&P Umberto Lanaro, 1966.

GRAHAM, JOHN, b 1936, Delano, Calif. Stud: San Francisco Cons, Philip Burton 1954–58; U of Calif, Berkeley, B.A., 1955–60; Priv: William Primrose, Aspen 1958, Los Angeles 1963; Renzo Sabatini, Rome

1962; George Neikreig, Brussels 1965. Beaux-Arts Q (Naumberg Award 1966) 1965–70; Speculum Musicae (Naumberg Award 1971) 1970–; Galimir Q 1970–86; Guest Artist with: Juilliard Q, Tokyo Q, American Q, Mendelssohn Q, Guarneri Q, Kalichstein-Loredó-Robinson Trio, Borodin Trio, Francesco Trio. Fests: Marlboro, Aspen, Chmb Mus West, Santa Fe Chmb Mus, Int'l Musicians Seminar (Cornwall, Eng), Kuhmo (Finland). Ded and Prem Pf: Morton Sobotnick *Arsenal of Defense for VA and Electronics*; David Schiff *Joyce Sketch for Solo Va*; David Wooldridge *Three Diversions for Solo Va*; Joith Lessard *Four Pieces for Va and Perc*; Perry Goldstein *Dances and Obsessions for Va and 3 Clarinets*. Prem Pf, World or American: B.A. Zimmerman *Sonata for Solo Va*; Ton That Tiet *Tierra Feu for Solo Va*; Robert Pollock *Violament for Solo Va*; Stepan Wolpe *Piece for Va Alone* (Trans). Europe Prem: J. Druckman *Va Concerto*, Berlin Radio Orch. China, first Va Conc Pf: Bartók *Va Concerto*, Central Philh Peking. Record: complete Mozart Quintets, Juilliard Q, CBS; with Speculum Musicae, CBS, Nonesuch, CRI. Solo Va, Va and Pno, *American Composers*, CRI; *Anthology of 20th C Mus*, 3 Vols, cassette tape, CRI, 1988. Fac Va Chmb Mus Mannes Coll, NYC 1978–; Artist-in-Residence Va Chmb Mus State U of NY Stony Brook 1972–; Guest Prof Va Chmb Central Cons Mus, Peking, China 1983; Master Classes Peking and Shanghai Cons 1982. O&P Brothers Amati, 1627.

GRANAT, WOLFGANG, b 1918, Karlsruhe, WGr. Stud: Rudolf Zwinkel, grandfather, 1923–30; Ševčík-Marteau Masterschule, Gisela Oberrealschule, Munich, Herma Studeny, 1930–36; Annie Steiger Betzak, Frankfurt, 1937–38; Alexander Petschnikoff, Buenos Aires, 1940–42. Pr Va Swiss-Italian Radio Symp, Monteceneri Q, 1939–40. Va various Argentine Orchs, Spiller Q, 1942–45. Pr Va Havana Philh, Erich Kleiber, Cond, 1945–53. Va: Minneapolis Symp, 1954–56, Philadelphia Orch, 1956–Liberty Bell Str Trio 1985–. Prem Pf in Argentina Walton *Concerto*, Buenos Aires, 1945. Retl, Carnegie Retl Hall, Vladimir Sokoloff, pno, 1957. O&P Andrea Guarneri, 1675.

GRAU, EVELYN, b 1952, Huntsville, Alabama. Stud: Priv Russell Gerhart 1958–71; Peabody Coll/Vanderbilt B.A., Jean Dane; U Mich, Francis Bundra 1978–79; Acad Mus Chigiana, Siena, Italy, Certif, Bruno Giuranna 1980; Yale U, M.M., Raphael Hillyer 1981. Va Louisville Orch 1977–78; The Atlanta Virtuosi 1981–; Artist-in-Residence Colden Q, Western Mich U 1981–83; Asst Prof Va U of Wisconsin/Eau Claire 1983–. O&P Guarneri, date?.

GREEN, ELIZABETH A.H., b 1906, Mobile, Alabama. Stud: Wheaton Coll B.M. 1924, M.S. 1928; Northwestern U, M.M. 1939; Eastern

Mich U, B.F.A. (Painting and Drawing) 1978. Vn and Q with Jacques Gordon (Concertmaster, Chicago Symp), Va with Clarence B. Evans (Pr Va, Chicago Symp) 1930–32. Va WMT Radio Station, Waterloo, Iowa 1930–35; Pr Va Waterloo-Cedar Falls Symp 1929, Asst Pr Va 1930–31, Pr Va 1932–38, Pf Hubay *Morceau de Concert*. Fac U of Mich 1942–75. Pf Maurice Ravel *Trio for Flute, Va, and Harp* and Arnold Bax *Fantasy for Va and Harp* (Lynn Wainwright Palmer, Harp) U of Mich 1943. Concertmaster and Soloist: Saginaw Symp 2 years, Ann Arbor Civic Orch 15 yrs, Jackson Symp 2 yrs. Cond All-Stste Orch, Nat'l Mus Camp 1943–47; Guest Cond El Paso Symp 1980. Editor of music for Sch Orchs; author of many important books on teaching strings, including the Ivan Galamian method *Principles of Violin Playing and Teaching*, 1962; and conducting: *The Modern Conductor*, 1961, inspired by her study with Nicolai Malko, and *The Dynamic Orchestra*, dedicated to five of her former teachers, including Clarence B. Evans (1888–1947), her va tchr. O&P Carlo Cortesi, late 17th C.

GREINER, HANS-JOACHIM, b 1948, Coburg, GR. Stud: Berlin Hochschule für Musik, Michel Schwalbe, Stefano Panaggio; Chmb Mus, Sandor Vegh, Raphael Hillyer. Kreuzberger Q 1970–, 1st prz Geneva 1974, tours and records. Prof Va, chmb mus Berlin Hochschule der Kunste 1980–. Also viola d'amore. O&P Matthias E. W. Mehue, 1987.

GREITZER, SOL, b 1925, New York City, d 1989. Stud: Vn, Suzanne K. Gussow 1934–43, Louis Persinger 1943–44; US Army 1944–45; Va, Milton Katims 1946–50. Va N.B.C. Symp (Toscanini) 1950–53; N.Y. Philh 1953–84, Pr Va 1973–84. Pr Va/Fac/Cond of Young Peoples' Concerts, Waterloo Fest, Waterloo Village, NY; 1976–. Found/Dir Greitzer Family Ens. Ded and Prem Pf: Jacob Druckman *Va Concerto* NY Philh 1978; William Thomas McKinley *Va Concerto #2 for Va and Orch* Los Angeles Chmb Orch, Cond Jorge Mester, also in Pasadena and Denver 1987; for Sol Greitzer Ens by Paul Chihara *Suite*; for Sol and Shirley Greitzer by Bright Sheng *3 Pieces for Va and Pno*, NYC 1987. Also Pf with NY Philh: Walton *Concerto* (Leonard Bernstein); *Harold in Italy* (Pierre Boulez, Andrew Davis, James Levine); *Der Schwanendreher* (Gerard Schwarz, Raphael Kubelick); *Don Quixote* (Zubin Mehta, Gererd Schwarz); *Symphonie Concertante* (Pierre Boulez, Gerard Schwarz); Berio *Chemin II* (Boulez, Schwarz). Tch Mannes Coll Mus, Queens Coll, NYU at Purchase. Master Classes in Cons in Moscow, Leningrad, Rio de Janiero, and Spoleto Fest.

GRIEBLING-LONG, KAREN, b 1957, Akron, Ohio. Stud: Private, Samuel Spinak (U of Akron) 1970–74, Edward Ormond (Cleveland Orch) 1974–76; Eastman Sch of Mus, B.M., Francis Tursi 1976–80; U of Houston, M.M., Milton Katims, Lawrence Wheeler 1980–82; U of Texas/Austin,

D.M.A., Donald Wright 1982–86. Va: Dror Q, Houston Ballet Orch, Texas Chmb Orch, 1980–82; Albany Symp, 1986–87; BBC/PBS Pf Benjamin Britten *Curlew River*, at S.W. Coll, Georgetown, TX 1985; Asst Pr Va, Corpus Christi Symp 1985–86. Prem Pf Walter B. Saul *Sonata for Va and Pno* 1980; Norman Boehm *Introduction and Allegro for Va and Pno*, 1987. Asst Prof Va, Hendrix (Ark) Coll 1987–; Cond Hendrix Coll Str Orch; Co-Cond Conway (Ark) Civic Orch 1987. Comp: MTNA “Composer of the Year” Award and Comm *Sonata for Va & Pno*. Pf Capitol U, Columbus Ohio 1987; *4 Violettes for 2 Va*, Pf James Long & K. Griebing-Long 1984; *3 Sonnets for Soprano, Va & Pno* 1982; has also written 5 Qs, 2 Solo Va Sonatas, and numerous ens wrks with other instrus. O&P Gasparo da Salò copy by Frederick E. Haenle.

GRIFFIN, JUDSON, b 1951, Lewes, Delaware. Stud: Private, Mischa Mischakoff 1968–69; Eastman Sch of Mus, B.M., Francis Tursi 1969–73; Juilliard Sch, M.M, D.M.A., Lillian Fuchs 1973–77. Va Strawberry Banke Pno Q, Portsmouth, NH 1970–71; Rochester Philh Orch 1970–73; Pr Va Aspen Chmb Symp, Aspen Fest 1977–80, Smithsonian chmb Players, Smithsonian Chmb Orch 1982–; Smithson Q (in residence at and making use of historical instrus of the Smithsonian Institution) 1982–. Prem Pf Solo Va: Robert Pollock *Violament*, No Carolina 1977; Maurice Wright *Five Pieces*, NYC 1981; Ded, George Tsontakis *Fantasy* NYC 1975; first pf of many ens works by leading contemporary composers. Retl: “American Va Mus” with comps Milton Babbitt, Virgil Thompson, George Tsontakis, Gift for Lillian Fuchs 1976; “20th C Mus”, Carnegie Retl Hall 1981. Plays on Smithsonian period instrus, including Record: “Mozart Treasury” with *Trio* K.498; 1st complete Beethoven, Op. 18 on period instrus. Asst Prof Va, U of No Carolina/Greensboro, 1977–79. Favorite Va: Baroque: Michael Albani, Graz c.1710; Modern: Anon, Bohemian, late 18th C.

GUITTART, HENK, b 1953, Dordrecht, Holland. Stud: Royal Cons Den Haag, Holland, Jürgen Kussmaul, 1968–78. Prof & Head Chmbr Mus, Royal Cons Den Haag, 1978–84; Co-founder, Pr Va: Schonberg Ens, 1974–, Schonberg Q, 1984–, which pf and record complete chmb and Qs of Second Viennese Sch: Arnold Schonberg, Anton Weber, Alban Berg, Alexander Zemlinsky. Prem Pf & Record Wim Laman *Musica Subtilior*, for Solo-Va & Wind Ens, with Netherlands Wind Ens, Donemus label. Ded: Reinbert de Leeuw, *Étude for Str Q*. Organizer “The Viola in My Life Week”, Amsterdam, 1986, devoted to 20th c solo-va mus. O&P (?)Guarnerius, 1721.

GUROFF, PETER, b 1959, Madison, Wisconsin. Stud: Oberlin Cons B.A. 1982; U of Houston M.M. 1984; Va Dorothy Mauney, Lawrence Wheeler; Chmb Mus coaching, Josef Gingold, Jascha Brodsky, Milton



Katims. Daniel Dror Q (U of Houston) 1982–84; Va Texas Chmb Orch, substitute Houston Symp Orch 1982–84; Guest Pr Va Texas Chmb Orch XI IVG Congress, Houston 1983; Instructor Va/Chmb Mus Meadowmount Summers 1983,84; Richmond (Virginia) Chmb Players 1987–; Chmb Mus Pf with Sergio Luca; Rogeri Trio (Richard Young, Vn; Carter Brey, Cello; Barbara Weintraub, Pno); Joseph Robertson, Oboeist, etc. Richmond Symp Q 1986–; Pr Va Richmond Symp Orch 1984–; numerous solo and chmb retls. O&P Vincenzo Cavani, 1967.

HADJAJE, PAUL, b. 1928, Maison-Carree, Algiers. Stud: CNSM-P, Maurice Vieux, Maurice Hewitt, Georges Blanpain; 1st Prz 1950. Concerts Colonne 1949–; Pr Va Société des Concerts du Conservatoire 1956–. Pr Va: Orch Nat'l Paris Opera; Ars Nova Ens, dir by Marius Constant. Prof Va Cons Nat'l Region Versailles (particularly interested in young students). Designed pattern of Va by Chistophe Landon (gold medal, tone, Kassel, 1983). Secretary of Assoc Int'l des Altistes et Amis de l'Alto, was one of the administrators and mmbr of Jury of Maurice Vieux Int'l Concours de l'Alto, 1986. Pub 2 Va-Études bks. O&P Joseph Guadagnini, Mediolani, It, 1793, 40.5 cm. (16 in.).

HAKEN, RUDOLF, b 1965, Urbana, Illinois. Stud: Guillermo Perich 1980–84; comp, pno Hubert Kessler 1976–85. 1st Prz MTNA 1979, 1983; Nat'l Fed Mus Clubs 1979; Paul Rolland Memorial Str Compt 1984. European tours 1985, 1987. Record: Sonic Arts Corp 1987–. Comp: *Fantasy for Va & Pno*; *2 Suites for Viola Alone*; *Romance for Va & Pno*; *Alkirenritt for Va & Pno*. O&P Anon, Mittenwald, 1975.

HALEN, WALTER J. b 1930, Hamilton, Ohio. Stud: Miami (Ohio) U, Elizabeth Walker Lane, Dr. Joseph Bein 1948–52; Ohio U, D. W. Ingerham. 1952–53, Sum 1956,–58; Northwestern U, Sum 1959,–60,–61; Ohio State U, 1961–62, Sum 1963,–64,–65; Ph.D. degree. Va Toledo Symp 1955–57; Concertmaster Springfield (MO) Symp 1962–67; Central Misssouri State U Q, Trio 1967–. Tch Public Schools Strings, Celina, Bellevue, OH 1955–61; Drury Coll, Springfield, MO 1962–67; Prof of Mus,

HALGEDAHL, FREDERICK, b 1947, Rochester, NY. Stud: Eastman Sch Mus 1965–69. Tch Va U of Oklahoma/Norman 1976–79; Western Washington U/Bellingham 1983–86; U of Northern Iowa/Cedar Falls 1987–. Va Tone Judge 8th Int'l Compt Violinmaking, Vn Soc Am 1988. O&P Hans Nebel #424, Mittenwald, 1950.

HARDIE, JULIA OBRECHT, b 1949, Iowa City, Iowa. Stud: U Iowa, B.M. 1971, M.M. 1978, D.M.A. (Dissertation: *Current Trends in Suzuki Va*

*Pedagogy*) 1987, William Preucil; Insti Advanced Mus Stud, Montreux, Switz, Paul Doktor, Bruno Giuranna, 1973–75. Pr Va: Las Cruces Symp, El Paso Pro Musica 1978–81; Waco Symp 1981–. Prof Va: New Mexico St U 1978–81, Baylor U 1981–. Dir Baylor U Suzuki Sch 1981–. O&P Jago Patrenello, 1922.

HAWKINS, BRIAN, b 1936. Stud: Sydney Errington and Cecil Aronowitz. Edinburgh Q, Gagliano Trio, London Virtuosi, Concertaine Ens, Nash Ens, Oromonic Piano Q. Tch RCM.

HEINITZ DE VEILL, HILDE, (?–?). See Chapter XII, “A Brief History of the Viola in Argentina.”

HENNEMAN, IG, b 1945, Haarlem, Holland. Stud: Cons Amsterdam, Tilbury, Louis Metz, Erwin Schiffer, 1972–78. Pf Ig Henneman Kwintet, a jazz ens of va, alto sax, elec guitar contrabass, & percussion, plays improvised mus using comp and ideas of Ig Henneman. This ens featured in a conc at “The Viola in My Life Week”, Amsterdam, 1986.

HEŘMÁNEK, MILAN (1942–). See Chapter XVII, “The Czechoslovakia Viola School.”

HEROLD, JIŘÍ (1875–1934). See Chapter XVII, “The Czechoslovakia Viola School.”

HOFFMAN, MILES. Va, Found, Artistic Dir: Library of Congress Summer Chmb Fest and American Chmb Players 1982–.

HOFFMAN, TOBY (add to Vol I) Juilliard Sch, B.M., M.M. Przs at: Tertis Int'l Va Compt, William Kapell Compt, Buffalo Philh Compt, 2 Juilliard Compts. Prem Pf, Joel Hoffman *Concerto for Va, Cello & Orch.* Pf opening day at recently renovated Weill Rctl Hall of Carnegie Hall. Invited by Salvatore Accardo, pf regularly at Settimane Musicali Int'l d'Napoli and Fest of Cremona, Italy. Tch & Pf Moon Beach Fest, Okinawa. Guest Pf: Tokyo Chmb Soloists; Stichting Reizend Musiekgezelschap, Holland; Lincoln Center Chmb Mus Soc; Kennedy Center Theater Chmb Plas; Boston Chmb Mus Soc, Barge Mus; Musica Camerit; Cincinnati Linton Series, Sea Cliff Chmb Plas; Mostly Music; and others. Pf many radio stations incl WQXR, WNCN, WNYC. Record: Philips, Dynamic, Marlboro. O&P Brothers Amati, 1628.

HOLLAND, DAVID, b 1942, Toledo, Ohio. Stud: Father, Kenneth Holland; Indiana U, B.M., Urico Rossi, Joseph Gingold, David Dawson

1960–66; Ohio U, M.M., Sheldon Sanov, Kenneth Holland 1966–69. Pr Va & Solo Duluth Symp and Chmb Orchs (*Harold in Italy, Flos Campi, Symphonie Concertante, etc*) 1970–74. Interlochen Arts Acad Q 1974–. Prem Pf works by Kenneth Holland (father) *Sonata for Va & Pno*, John Holland, Pno (brother); *Adagio and Allegro for Harp & Va*, Joan Holland, Harp (wife). Ded Rctl at openings of Fine Arts Centers: U of Wisconsin/Superior Holden Center; South Dakota State U Recital Hall. Tch Va & Chmb Mus: Ohio U 1969; Coll St. Scholastica, U of Wisconsin/Superior 1970–74; Interlochen Arts Acad 1974–; Visiting Va Tch: U of Iowa, Louisiana State U; Ithaca Coll; Southern Methodist U. O&P Karl Hörlein (viola-alta) Herman Ritter model, c.1880, 47 cm., 18 1/2 in.

HOOGLAND, OSCAR, b The Netherlands. Studied a year with William Primrose as Teaching Fellow at Indiana Univ. 4 yrs Netherlands Chmb Orch, Symon Goldberg, cond; 1 yr American Symp, Leopold Stokowski, cond. Pr Va, Solisti Veneti, classical and comtemp repertoire, & tch Academia Musicale Chigiana. Found mbr & Va, Orch of the 18th Century (Amsterdam). Prem Pf: Fernand Grillo *Der Seele Erdergang* for Solo Va (requires scordatura tuning, described in Chapter “Scordatura for the Viola”), final conc, “Viola Week, The Viola in My Life”, 1986, Amsterdam; *L'Angelo Musicante (Music Making Angel)*; *Klingen (To Sound)*. Avram David, Boston comp, *Movement for Va Alone*. O&P Joseph Albani (1680–1722) for Baroque period; Gagliano for Mozart, Beethoven period; Max Möller, Amsterdam, 1948, & Matthias Dahl (1888–1973) of Norway & Minnesota, for contemporary music.

HORÁK, JAROSLAV (1914–). See Chapter XVII, “The Czechoslovakia Viola School.”

HORNER, JERRY (Add to Vol I). Stud: Indiana U, B.M., M.M., Pf Certif. 1st Va to pf solo or chmb mus at Kennedy Center, 2 world prem at Library of Congress.

HORSTHUIS, MAURICE, b 1948, Breda, Holland. Violist, Composer, Electronic Music. Stud: Brabands Cons, Tilburg, Holland, Edwin Schiffer, 1975–79; Sonology Insti (Electronic Mus, U Utrecht, 1979. Mbr I.C.P. Orch, Amsterdam 1982–; Maurice Horsthuis Q 1981–82; Boy Edgar Sound 1972–; Maarten Altena Q, 1983–; Amsterdam Electric Circus, 1974–; Amsterdam Str Trio with Ernst Glerum, Ernst Reyseger, playing comp by Horsthuis, who often plays and improvises on electronic viola. Musical play *Violen-Paultje*. Composer & Pf Footsbarn Travelling Theatre, *Footie Tunes*, 1987–; *Kaspar*, *Moby Dick*, *Leedvermaak*, *Figaro's Devorce*, *Mother Courage*, *The Would-be Gentleman*, and other theater plays; and chmbr mus.

Record chmb mus on Claxon, Dater, ICP, NATO labels. O&P Max Möller, Amsterdam, 1946.

HOVAT, LASLO (1934–). See Chapter XVI, “The Viola in Yugoslavia.”

HOWES, ROBERT, b 1951, Detroit, Michigan. Va and research scholar. Stud: Priv: Nathan Gordon 1962–73, Francis Bundra 1967, 1972; Wayne State U, B.A./Mus 1969–73; Northwestern U M.M./Cond 1983–84. Va Cincinnati Symp Orch 1973–; Pr Va, Cincinnati Chmb Orch 1974–77, 1979–87. Author of: Annotated bibliography, *Original Works for One Viola from the Late Romantic Period, c.1895–1905*, 1989. Article, “Leon Firket’s Concertstuck,” *Journal of the American Viola Society*, August 1986. Authority on old American concert halls. O&P 2 vas by Roelof Weertman, Falmouth, Mass, 1971, 1973.

HŘÁCEK, IGNAZ (IRENEUS HRACEK) (1722–1774). See Chapter XVII, “The Czechoslovakia Viola School.”

HUEBNER, CHRISTOF, b 1963, Vienna, Austria. Stud: Vn, Va Vienna Sch Mus & Dramatic Art; St. Louis, MO, Cons Mus, Michael Tree, 1985–87. 1st Prz Concerto Compt Vienna Sch Music, 1984; also St. Louis Cons, 1987. Featured in St. Louis Opera-Theater production *Curlew River*, Benjamin Britten. Va Vienna Chmb Orch, cond Philippe Entremone, 1983–85. Duo Retl, Stephen Lord, pno, at & sponsored by Austrian Institute, NYC, 1988; pf Marlboro, Wiener Konzerthaus, Styria, St. Louis, Taos.

HULS, MONIKA, b 1951 Oldenburg, Gr. Stud; Vn F. v Hansegger, Hannover Musikhochschule –1974; VA Hirofumi Fukai, Hamburg Musikhochschule 1974–5, Serge Collot Paris Cons 1975–7. Hannover North Ger Radio Orch 1975–; Joachim Q 1978–, Winners of Ger Nat’l Mus Compt, Bonn 1978, Ger Record Critics Award Borodin Qs 1979, Bernhard-Sprengel-Price Ger Industrial Management Prz 1986. Q Concerts worldwide. Records: Mozart KV 421 and KV 575; Kreisler *Str Q in a minor*; Josef Joachim *Str Q in one Mov’t*; Haydn Op 64.5 and Op 75.3. O&P Paolo Maggini, 1620.

HYKSA, ANTONÍN (1905–). See Chapter XVII, “The Czechoslovakia Viola School.”

IMAI, NOBUKO, b Japan. Stud: Tokyo Toho Sch Mus; Yale U; Juilliard Mus Sch, Walter Trampler. Przs: Hudson Valley Philh, Geneva, Munich Int’l Va Compts. Soloist worldwide with London Symp Orch, Royal Philh Orch, London Sinfonietta, London Mozart Players, BBC Orch, Montreal



Symp, Boston Symp, Minnesota Orch, Detroit Symp, Chicago Symp, Suisse Romande, Vienna Philh, Concertgebouw, Stockholm Philh, German Radio Orch, Spanish Nat'l. Prem Pf Michael Tippett *Triple Concerto*, London Symp Orch, Cond Colin Davis, Record Philips 1983; Thea Musgrave *Concerto*, XI IVG Congress, Houston 1983. Pf at Fest Marlboro, South Bank, Bath, Casals, Cheltenham, Aldeburgh, London Promenade, Aspen, Gidon Kremer's Fest Lockenhaus, Austria. Tch: Royal No Eng Coll Mus, Hague Royal Cons, Utrecht Cons, Detmold Cons, Northern Illinois U.

IOTTI, OSCAR RAOUL b 1913, Modena, Italy; d 1986, Tucson, Arizona. Stud: Master Vn, Liceo Musicale "Orazio Vecchi" Modena, Italy 1933, and "G.B. Martini" Bologna, It 1934; Master Va, Cons "Claudio Monteverdi" Bolzano, It 1940; M.Ed. U of Panama 1966; M.S./Mus Kansas State U 1967; M.S./Ed Arizona U/Tucson 1975. Soloist, Chmb Mus, Orch Europe 1933–40; Radio Caracas, Venezuela 1947. Saint-Malo Q, Panama 1948–50. Vn/Va Prof: Modena Italy; Nat'l Cons Mus, Panama; Maracaibo, Edo. Zulia, Venezuela; U Los Andes, U Merida, Edo. Merida, Venezuela; Asst Prof Marymount Coll, Salina, Kansas; Prof Vn/Va, U Arizona 1967–78; Emeritus Prof Mus, Arizona U 1978. Research ethnomusicology, folkloric San Blas Indians, Panama 1971–72. Pr Va Tucson Symp; Arizona Opera Orch 1967–78; San Remo Symp Orch, Italy. Prem/Ded Gyula Bando *Musica para la Viola*, Italy and Venezuela. Author of methods, books, articles. Award: Gold Key of the order "Master Key of the Panama Canal Locks" by Governor of Panama Canal Zone & Panama Canal Company 1967; Gold Medal, Assoc Musicisti, Modena 1972. Also see Chapter XV, "Italian Violists."

IRVINE, JEFFREY, b 1953, Cleveland, Ohio. Stud: Aspen Fest, Sum 1979, 1980; Philadelphia Mus Acad, B.M., Heidi Castleman 1972–75; Eastman Sch Mus, M.M., Martha Strongen Katz 1976–77; William Primrose, Banff 1974; Dorothy DeLay, Margaret Randall, Donald Weilerstein. 1st Prz Aspen Fest Va Compt 1979. Pr Va Wichita Symp 1977–81; Co-Pr Va Pittsburgh Ballet Orch, Opera Orch, New Pittsburgh Chmb Orch, 1981–83. Monet Trio 1978–81; Wichita State U Q. Prem Pf Daniel Asia *Orange* 1983. Many Solo & Chmb Mus Rctls Midwest USA. Tch Va Wichita State U 1977–81; Aspen Fest 1981–; Visit Prof Va, Eastman Sch Mus 1984–85; Assoc Prof Va, Oberlin Cons 1983–; Master Classes: Beijing, Shanghai, Winter 1985–86; U Michigan, Baldwin-Wallace Coll; Eastman Sch Mus. Articles: "The Use of Biofeedback to Reduce Left-Hand Tension for String Players," *American String Teacher*. Summer 1981; "In Vivo EMG Biofeedback in Vn and Va Pedagogy," *Biofeedback and Self-regulation*, Vol. 9, No. 2, 1984. O&P Storioni, ex-Martha Katz, date unknown.

ISOMURA, KAZUhide. Found Mbr of Tokyo Q, which won 1st Przs: Munich Compt, Coleman Auditions, Young Artist's Int'l Auditions. Tours world wide. Fac Yale U Sch Mus. Pf Solo Rct'l XIV IVG Congress, Ann Arbor, 1987. CMSU 1967-. Rctls & Chmb Mus. Comp *Suite for Va & Vn*. O&P Leo Aschauer, 1955.

ISPAS, JOSEF b 1955 Mainz. Stud: Vn Lukas David, Sanchko Gawriloff. VA Hans Kohlhasse, Mstclass Ulrich Koch, Jerzy Kosmala. Pr Va Lubeck Hausestadt Orch 1981-. Conc: solo, trio, and Q. O&P S. Nemes-sanyi, 1874.

IVANOVIĆ, PETER (1940-). See Chapter XVI, "The Viola in Yugoslavia."

JACKS, W. LAWRENCE, b 1951, Melbourne, Australia. Stud: John Gould, Sydney, 1970-72. Va, TUTTI Western Austr Symp, 1972-73; Pr Va, Tasmanian Symp, 1974-77; Assoc Pr Va, 1978-81, Pr Va, 1981-, (only the 3rd Pr Va in 100 year history) Melbourne Symp; also London Symp Orch & Bournemouth Symp. Prem Pf, Austr: Malcolm Williamson *Partita for Solo Va, Based on Themes of William Walton*; Record: Barry McKimm, *Andante Tranquillo for Va & Orch*, Melbourne Symp. cond. Richard Divall. Mbr Melbourne Symp Orch Board; Found Chm Melbourn Symp Orch Players Touring Fund. O&P (uncertified) Landolphi (ex-Harry Danks BBC, ex-John Gould LSO), 1767.

JACOBS, EVELYN LUISE, b 1939, Philadelphia, Pa. Stud: New Sch Mus 1956-61 and Curtis Insti Mus 1961-65, Max Aronoff. Princeton Chmb Orch 1965-67; Amado Q 1962-; Craftsbury, VT, Chmb Players Sum 1967-; Pr Va Bethlehem Bach Fest 1980-, Philadelphia Opera Co 1980-; American Soc Ancient Instrs, viola d'amore, 1965-1986. Instructor New Sch Mus 1965-85; Asst Prof Va, Temple U 1987-. O&P William Moennig, 1943.

JAMES, MARY E. (Change from Vol. I) b 1927, Long Beach, CA. Stud: San Francisco Cons Mus, B.M. 1956; U So. Calif, William Primrose, Philip Burton, Sanford Schonbach, Milton Thomas; Lionel Tertis; State Acad of Mus, Vienna, Austria, dipl, 1954, Ernest Morawec; Pittsburg St U, M.M. 1975. Va: Portland, Oregon, Symp, 1947-49; Mills Coll, Berkeley Q, Concerts with Darius Milhaud, Leon Kirchner, 1949-52, 1954-63; Vienna Bach Gemeinde, Konzerthaus Kammerorchester, 1952-54; San Francisco Symp & Opera 1956-63; Los Angeles Philh, 1963-64; Minnhenick Chmb Players, 1964-68; Columbia Record Orch, Stravinsky, cond. Fac Va, San Francisco Cons Mus; Prof Mus, Pittsburg St U, Kansas 1968-; Pittsburg Q, 1985-; Fac, Chmb Mus Conf & Comp Forum of East, Bennington, Vermont,

1972–. Active in Am Va d'Amore Soc, host to Int'l Va d'Amore Congress, Pittsburg, KS, 1987. O&P Antonio Mariani, Pesaro, It., 1660.

JAMIESON, NANNIE (Also see *Vol I*) d 1989. Awarded MBE 1982; The American Award of Leadership and Service to Mus 1983; The Intl Award in Leadership and Service to Mus 1984. O&P Petrus Paulus DeVitor, Mantua, 1735.

JENC, VÁCLAV (1905–). See Chapter XVII, "The Czechoslovakia Viola School."

JEWEL, IAN, b 1944, Ilford, Essex, Eng. Stud: RCM London, Cecil Aronowitz, 1962–66; Sienna, It, Bruno Guiranna; London: Orrea Pernel, Max Rostal. Gabrieli Q 1967–. Prof Va: RCM, Northern, 1981–85; Guildhall Sch Mus 1984–87; RAM London 1984–. Pf Edmund Rubbra *Va Concerto*, Composer's 75th Birthday; *Brahms E<sup>b</sup> Sonata*, BBC, Gabreli Brahms Series. Record: Brahms Songs with Bernadette Greevy and Paul Hambarger (Claddagh Records, Dublin). O&P Maggini, Brescia, c.1590; Gimpel Solomon, Eng, 1983.

JÍŠA, JAN (1957–). See Chapter XVII, "The Czechoslovakia Viola School."

JONASSON, INGVAR, b 1927, Isafjordur, Iceland. Stud: Reykjavik Cons, Vn Bjorn Olafsson, 1944–50; RCM, London, Henry Holst, 1950–53; Priv Ernst Morawec, Vienna, 1955–57; Indiana U, David Dawson, 1964–67. Va Iceland Symp Orch, 1953–55, 1957–72; Reykjavik Cons Q, Co-found Musica Nova 1957–72. Pr Va Malmo, Sweden, Symp Orch 1972–75, Malmo Chmb Orch, Malmo Quintet; sub-leader Va Royal Court Orch, Royal Opera Orch, Stockholm 1981–; Maros Ens, Stockholm. Tch Vn, Va, Chmb Mus, Reykjavik Cons 1957–72; Malmo Cons, Gothenburg Cons 1975–80. Prem Pf in Malmo: *Va Concertos* by G. Bacewicz, Béla Bartók, W. Walton, Stamitz, Handel, J.C. Bach, *Lyric Movement* by G. Holst, *Fantasy* by Hummel, *Symphonie Concertante* by Mozart. Prem Pf & Ded: Thorkell Sigurbjörnsson *Six Icelandic Folksongs for Va & Pno*; Haflidi Hallagrimsson *Duo for Va & Cello*; Atli Heimir Sveinsson, *Exploration*; *Catexis for Va & Pno*, *Melodia for Solo-Va*; Jonas Tomasson *Va Concerto*, *Notturmo III for Va & Cembalo*, *Melody for Solo-Va*; Haukur Tomasson *Birting for Solo-Va*; Jon Nordal *Tvisongur for Vn, Va, & Orch*.

JURÍK, JAN. See Chapter XVII. "The Czechoslovakia Viola School."

KAHLSON, ERIK, b 1907, Helsinki, Finland, reared in Goteborg, Sweden; d 1987, Cincinnati, OH. Stud: Vn, father Gustaf, and Emil Hansen; Berlin Hochschule Mus, Erna Fourness; Cleveland Insti Mus, Carlton Cooley, 1926–27. Assoc Pr Va Cleveland Orch 1927–37; Pr Va, Soloist, Cincinnati Symp Orch 1937–73. Found/Cond Lexington, KY, Symp Orch 1957–61. Retls & Chmb Mus. Tch U of Cincinnati Coll-Cons Mus 1938–74.

KALIWODA, JAN (1801–1866). See Chapter XVII, “The Czechoslovakia Viola School.”

KARLOVSKÝ, JAROSLAV (1925–). See Chapter XVII, “The Czechoslovakia Viola School.”

KASHKASHIAN, KIM, b 1952 Detroit, Michigan. Stud: Peabody Cons, Walter Trampler 1969–70, Karen Tuttle 1970–73. 2nd Prz Tertis Int'l Va Compt, Isle of Man, 1980. Comm & Prem Pf: Meyer Kupferman *Beauty and the Beast*, *Sound Phantoms*; Alvin Brehm *Tre Canzone*. N.A. Prem Pf: K. Penderecki *Va Concerto*, Minneapolis; W. Ger, Alfred Schnittke *Va Concerto*, Saarbrücken; Barbara Kolb *Related Characters*. Prof Va: New Sch Mus Phila 1981–86, Mannes Coll Mus 1984–86; Indiana U 1986–87.

KASS, PHILIP, b 1954, New York City. Stud: Stud Vn, Va: Union Coll 1972–74; U of Pennsylvania 1974–76. Associate with William Moennig & Son, LTD 1977–. Editor “Viola Forum” *American Str Tchrs Assoc Journal* 1985–87. Mbr Violin Soc of America 1975–, Board Mbr 1975–, Editorial Board 1976–, Vice Pres 1985–. Articles on str instru in *Smithsonian*; *V.S.A. Journal*; *World of Strings*, *Grove's Dictionary of Mus Instru*, *A.S.T.A. Journal*.

KATIMS, MILTON, b 1910, New York City. Stud Columbia U, Vn Herbert Dittler, B.A. 1932. Switch to Va guided by Leon Barzin. Asst Cond Mutual Broadcasting Co. 1935–. 2nd Va Budapest Q for Quintets by Mozart, Beethoven, Dvorak, etc. 1940–. Pr Va/Staff Cond/Assist to Toscanini 1943–54; Guest Cond NBC Symp more than 50 times (the most of any guest). Mus Dir/Cond Seattle Symp 1954–76. Va/Guest Cond Polish Chmb Orch (Caribbean Mus Cruise) with James Galway, Maurice André 1986. New York Pno Q (Alex Schneider, Frank Miller, M. Horszowski, record all of Brahms, Fauré, Copland, etc. Pf with Elman, Heifetz, Milstein, Morini, Stern, Szerying, Zukerman: Mozart *Concertante* and other works. Pf and record with Casals, Prades and Puerto Rico, along with Myra Hess, Szigeti, Tottelier, and with Stern, Schneider, Horszowski. Pre Pf many works by Bax, Bloch, Gould, Hindemith, Rolla, Ruygrok, Serly, Steiner, Tchemberdehy, and Turina. Fac Juilliard 1946–54; Artistic Dir/Dean Houston U Sch



Mus 1976–84; Guest Cond/ Master Classes /Honorary Prof Shanghai Cons Mus 1985; Distinguished Visiting Artist/Tch U Washington Sch Mus 1984–; Guest Cond many of world's great symp. Ed and Arr over 25 works for Va (I.M.C. pub) incl Bach *Gamba Sonatas* (record VOX, with Bela Siki, pno, 1988); Beethoven *7 Variations on Mozart Theme* (orig. cello); Brahms *Sonata in e minor* (orig. cello); Chopin *Sonata* (orig. cello); Reger *Three Solo Suites*; Saint-Saëns *The Swan* (orig. cello); Schumann *Sonata No. 1*; Stamitz *Concerto in D* (with *cadenza*). Distinguished Service Award, A.S.T.A. 1988. Host/Chrp/Pf/Lect/Cond XI IVG Congress, Houston, 1983. O&P Testori, 1721, 41.6 cm. (16 3/8 in.).

KATZ, MARTHA STRONGIN (Also see Vol I.) On Fac, Eastman Sch of Mus–. Rctl XVII Int'l Va Congress, Redlands, CA, 1989.

KAUFMAN, LOUIS, b 1905, Portland, Oregon. Stud: Institute of Musical Art, NYC 1918–26, graduated highest honors, Loeb \$1000 Prz 1927; Naumburg Award 1928. He and his wife, Annette, a concert pianist, were awarded Honorary Doctorates, Oberlin Coll 1985. Va Found mbr Musical Art Q 1928–33, succeeded by Louis Kievman; Pf Vn Mozart *Duo Concertante* with F. Molnar on Va, Los Angeles Philh, Honolulu Symp, Inglewood Symp; Pf Mozart *Trio* with Molnar and Lazlo. Concertmaster of studio orchs in all movie studios 1934–48; as Concertmaster played his Grand Pere Va in Franz Waxman film score for “Sayonara” to give a more “exotic” sound to the solos. Favorite Va “Lord McDonald” Antonio Stradivari, loaned to Musical Art Q by the Warburg family. For more about early recording and film music see *Edison, Musicians, and the Phonograph*, Greenwood Press, NYC, pp. 109–130.

KELLA, JOHN JACOB, b 1948, Honolulu, Hawaii. Stud: Va Pf: Aspen, Lillian Fuchs, Walter Trampler 1968; Meadowmount, Dorothy DeLay 1969; Sarasota FL Mus Fest, Lillian Fuchs 1970; Juilliard, B.M., M.M., William Lincer, Walter Trampler, Chmb Mus Robert Mann, Joel Krosnick 1970–75; New York U, Ph.D., 1984, mus curriculum development; New York U, Post-Ph.D., neuropsychology of human stress 1984–85. Va Hartford Symp Orch 1966–70; Nat'l Orch Assoc 1970–71; Empire Sinfonietta 1971–72; Orpheus Chmb Orch 1973; Juilliard Chmb Tour Orch 1973; Light Fantastic Players 1974–75; Arcadia Chmb Players 1975–76; American Symp Orch 1976–78; American Ballet Theater Orch, NYC 1976–; Metropolitan Opera Orch NYC 1980–. Pr Va New York State Theater-Lincoln Center Ballet and Opera Pf 1978–79. Riverside Q; Parnassus Q (Mid-East Tour). Ph.D. Dissertation Vol.I “Historical Survey of Vn & Va Educational Literature 16th through 20th C.” Vol II “Development and Qualitative Evaluation of a Mus Curriculum for Va.” Vol. III “A Review of Teaching Concepts

of William Lincer, Prof of Va at the Juilliard Sch.” Tch Juilliard 1982–83; Adjunct Assist Prof Mus, NYU 1981–. Research Coordinator, Miller Health Care Insti for Pf Artists, St. Luke’s-Roosevelt Hospital, 1986–; Boards: Center for Safety in the Arts, Musicians Assistance Program, 1986–, and Found Mbr of Pf Arts Assoc for Better Health 1985–. Co-Dir: 1st Int’l Conference on Mind, Body, and the Performing Arts: Stress Processes in the Psychology and Physiology of Music, Dance, and Drama 1985.” Numerous Conferences, TV shows, lectures related to health problems and physical injuries of pf artists. Author, “A Musician’s Guide to Performing Arts Medicine,” and other pertinent articles in *The International Musician*, and in other periodicals. Lect XIX IVG Cong, Ithaca, NY 1991.

KIEVMAN, LOUIS, b 1910 Naugatuck, Connecticut; d Los Angeles, Dec. 4, 1990. Stud: Juilliard Sch of Mus, Franz Kneisel, Sascha Jacobsen, D.C. Dounis. Va Musical Art Q 1931–37 (found mbr); Styvesant Q 1937–42; Sosson-Kievmnan-Posella Trio 1949–59. Va (at founding) NBC Symphony (Toscanini) 1937–42, Westwood Musical Artists 1960–65. Fac Westwood Music Centre 1949–59; Calif Insti of Arts 1959–64; Calif St U Long Beach 1973–; Calif St U Northridge 1978–; Immaculate Heart Coll of Los Angeles 1977–. Prominent in Calif str activities as Clinician, Lect and Pres of Los Angeles Chapter of A.S.T.A., Editor of “Viola Forum” of *American String Teacher* magazine (1972–78). Author of several widely used str methods. Active studio Va in movies and TV. Wrote regularly for *The Strad*. Record for Victor and Columbia. Cond Mstr cls USA, Europe, Eng, Tertis Int’l Va Compt and Wkshp, Isle of Man 1984, 1988. Lect Retl XV IVG Congress, Ann Arbor, 1987; Planning Committee, XVII IVG Congress, Redlands, CA, 1989. A.S.T.A. “Citation for Exceptional Leadership and Service to the World of Strings,” 1987. Owned fine collection of French bows. O&P small beautifully ornamented Gasparo da Salò viola (see Volume I).

KLABÍK, BOHUMIL (1905–64). See Chapter XVII, “The Czechoslovakia Viola School.”

KLATZ, HAROLD, b 1914 (Also see *Vol. I*). Secretary AVS, in charge of advertising *AVS Newsletter* 1961–65.

KLEMMSTEIN, EBERHARD (See *Vol. I*).

KLINGMÜLLER, VOLKER b 1909 Kiel, Gr. Stud: Va G. Winter, Kiel; R. Oppel, Kiel and Leipzig; K.A. Herrmann, Frankfurt/Main; Chmb Mus Kloster Geras, Austria, Haus Brandi-Stross, Rottach-Egern, E Gr. Amateur Va with all chmb groups. Dipl.Chem., Prof.Dr.Med., Dr. Rer.Nat., Univ. Heidelberg; Biochemical and medical research and teach-

ing; Physiological observations on string playing. Very prominent in support of IVG.

KLOP, STEPAN. See Chapter XVII, "The Czechoslovakia Viola School."

KLOS, WOLFGANG, b 1953, Vienna, Austria. Stud: Vienna Federal U Mus (Musikhochschule), Hatto Beyerle, 1969–77, Diploma with Honors, Award winner: Austrian for Junior Mus, 1973; Austrian Ministry Cultural Affairs, 1977; also Max Rostal, Ulrich Koch. Pr Va, Int'l Jeunesse Musicale World Orch, cond L. Bernstein. Va Vienna Symp Orch, 1976–77; Pr Va: Zurich Tonhalle Orch, 1977–81; Vienna Symp Orch, 1981–; Va: Camerata Academica Vienna, Vivaldi Players Zurich, Masterplayers Zug, New Zurich Q, Vienna Nonet, 1975–81; Vienna Str Trio (Jan Pospischal, vn, Wilfried Rehm, cello), 1981–. Prof Va: Vorarlberg State Cons Mus, 1977–; Ass't Prof Vienna Fed U Mus, 1985–; Masterclasses Austria, Germany, Switzerland, Liechtenstein, Brazil. Debut 1964 Vienna Konzerthaus. Va concerts widely in Europe; worldwide with Vienna Str Trio. Prem pf & Ded with Trio works by Rapf, Eder, Stark, Von Einem, Krenek, et. al. Many records with Trio. O&P Alessandro Messadri, 1725; G.B. Ceruti, 1780.

KLUSON, JOSEF (1953–). See Chapter XVII, "The Czechoslovakia Viola School."

KNECHTEL, A. BAIRD, b 1937, Hanover, Ontario, Canada. Stud: Vn with father; L. Dunelyk; E. Oscapella; Royal Cons Mus/Toronto, John Moskalyk 1985–59, David Mankovitz 1961–64; Eastman Sch Mus, Francis Tursi, Sum 1966–70. Free lance Va, CBC, Radio, TV, Record 1960–. Pr Va Hamilton Philh 1967–68. Rotating Pr Va Toronto Chmb Players 1968–77; Va Canadian Opera Co 1977, 78; Solo retls Rochester, NY; Toronto; Interprovincial Mus Camp Conc. Tch instru mus Islington, Ontario public sch. Ded: Michael Pepa *Sonata for Solo Va*, (Prem Pf, Ulrich von Wrochem, IX IVG Va Congress, Toronto 1981). Comm 2 works for IX Va Congress 1981: Godfrey Ridout *Ballade No. 2 for Va and Strings* (Prem Pf Ralph Aldrich); Saul Irving Glick *Concerto for Va and Strings* (Prem Pf Rivka Golani). AVS "Citation", XIII IVG Congress, Boston, 1985. Found/Pres Canadian Va Soc & Ed CVS *Newsletter* 1979–. O&P George Heinel, 1954.

KOCH, ULRICH b 1921 Braunschweig, Ger. Stud: Hans Michaelis, Berlin 1936–8; Jon Voiku, Berlin 1938–41; Aug. Heinrich Bruinier, Braunschweig 1945–8. Va Braunschweig Staatstheater 1945–8; Pr Va Baden-Baden Sudwestfunk-Sinfonie-orchester 1949–; Prof Va Freiburg Staatlichen Hochschule für Musik 1957–; Tchs regulary Musachino Academia Musicae

Tokyo, Salzburg, Siena, Perugia, Assisi, Basel, etc. Bruinier Q Braunschweig 1945–9; Pr Va Cappella Coloniensis, West Ger Radio Baroque Orch 1950–. Prem Pf: Matyas Seiber, *Elegy*, Donaueschingen 1953; Karel Husa, *Poem*, IGNM-Musikfest Koln 1955. Records: Bartók *Concerto* (Dir Laszlo Somody); Milhaud *1st Vla Concerto* (Dir Milhaud); Jean Francaix *Rhapsodie* (Dir J. Francaix); R. Strauss *Don Quixote* (Cello Rostropowitsch, Dir H. von Karajan, Berlin Philh Orch); Hindemith *Kammermusik No.s 5 and 6 for Va and Va d'Amore und Orch*; Mozart *Sinfonia Concertante* (Dir Kortez); Bach *6th (Cello-) Suite for Viola Pomposa*; Paganini *Sonata for the Grand Viola*. Jury 3eme Maurice Vieux Compt, Orléans, 1989. Among his many outstanding students: Hermann Voss, Hatto Beyerle, Wolfram Christ, Tomoko Kawazu-Shirao, Makiko Kawahito, Tabea Zimmermann. O&P Alfred Leicht, Berlin, 1950.

KOCVARA, FRANTIŠEK (d.1791). See Chapter XVII, “The Czechoslovakia

KOD’OUSEK, JOSEF (1923–). See Chapter XVII, “The Czechoslovakia Viola School.”

KOKICH, JAN, b 1947, Whangarei, New Zealand. Stud: Auckland Cons Mus, Executant Diploma Mus; Auckland U, Vn, Va, Michael Wieck, Winfred Stiles; Private: Bruno Giuranna (Rome, Sienna); Profs Berey and Stierhof (Vienna); Eric Sichermann (Hamburg); Paul Doktor, NYC; master classes, Ulrich Koch, Serge Collot. Co-Pr Va, I Solisti Aquilani, Rome. Va, 1969–87: Wiener Volksoper, N.O. Tonkuenstler Orch, Vienna; Musik-kolegium Orch, Winterthur, Switz; Philh Orch, Kiel; Opern-und Museum Orch, Frankfurt; Nat’l theater Orch, Mannheim; Saarlandischer Runkfunk Sinfonie Orch; NDR Radio Orch, Hamburg, tour Europe & Japan; Holland Radio, Amsterdam; Radio WABE, Atlanta, GA, USA. Pr Va: Orchestergesellschaft, Biel, Switz, 1971–72; Stadt Orch, Hagen 1975–82; Orch Beethovenhalle, Bonn, 1987. Kokich Trio; Kokich Q; Dickermann Q. Retls with wife, Valerie Girard, soprano.

KOLPITCKE, JOHN H., b 1934, Escanaba, Michigan. Stud: U Wisconsin/Madison, Bernard Milofsky, B.M. 1953–57, Richard Blum, M.M. 1960–65; U Michigan, Robert Courte, D.M.A.; 1970–73. Va: Civic Orchs: Madison, Manitowoc, Green Bay Wisc; Rochester, Austin, Minn; Marquette, Mich; Savannah, Ga; Roswell, N Mex; Lubbock, Tx, Mansfield, Ohio. 7th USArmy Symp Orch, Europe 1957–59. Tch Public Schools: Marinette, Wisc 1959–64; Albert Lea, Minn 1964–67; Asst Prof Str U Wisc/River Falls 1967–68; Asst Prof Va Northern Mich U 1968–70; Assoc Prof Str/Cond Orch Georgia Southern Coll 1973–85; Assoc Prof Va,/Vn/Cond Orch East-



ern New Mexico U 1985–87; Prof Str/Cond Southeastern Ohio Symp Orch, Muskingum Coll 1987–. O&P Amedee Dieudonne, 1950.

KONDAKS, STEPHEN (Also see Vol. I) Retired 1988. O&P Gasparo da Salò, c.1560.

KOPERNICKÝ, KAROL. See Chapter XVII, “The Czechoslovakia Viola School.”

KORDA, MARION, b 1922, Portland, Maine. Music Librarian and Prof Bibliography, U Louisville, Ky; as such instrumental in establishing, 1982, E.J. Wotowa Memorial Viola Collection, now numbers over 500 items Va Mus, plus 50 record. Stud: Private, Vn David Fisher, Portland, ME 1932–40; Wolfe Wohlfinson, Cambridge, MA 1942–43; U of Louisville, KY, Edwin Ideler, 1949–51; VA U Louisville, Virginia Schneider, 1947–48, and sum; Paul Kling, sum 1954, 55; U of Maine B.A. 1943; Columbia U, M.S./Library. Korda Trio with Anna Miller Korda, pno, and Anna Hyder (twin) cello 1934–41; Va Louisville Orch 1947–. Tch Strings, Mus Therapy, Camp Edwards, MA 1945. Active Mbr Mus Library Assoc, Int’l Assoc Mus Libraries, Am Va Soc. O&P Stefano Scarpella, Mantova, 1907.

KOSI, MILE (1944–). See Chapter XVI, “The Viola in Yugoslavia.”

KOSTEČKA, VILEM (1912–). See Chapter XVII, “The Czechoslovakia Viola School.”

KOSMALA, JERZY, (Also see Vol. I) Prof Va Louisiana State U 1984–; Tch Va Nat’l Mus Camp, Interlochen, MI; Head Va Dept Batiquitos Fes Mus, San Diego, CA; Arists-in-Residence Rome Fest 1982–; Int’l Fes Mus Bolzano, Italy 1988–. Prem Pf: Maurice Gardner *Rhapsody for Va & Orch*, IVG Congress, Provo, Ut 1979; & Ded: Dino Constantinides *Grecian Variation for Va & Str Orch*, Krakow Chmb Orch 1987; *–Impressions for Va, Soprano, Pno*; Gregg Smith *Triptych for Va, Soprano, Pno*, both IVG Congress, Stuttgart 1982; Prem Pf, new orchestration D.H. Von Dittersdorff *Sinfonie Concertante for Va, Double Bass, & Orch* with Gary Karr, bass, Lima, OH. Orch, Joseph First cond 1988. Radio Record Bloch *Suite*, Vaughn-Williams *Flos Campi*, Krakow Radio Symp, Poland 1988. Master Classes Retls: Hochschule für Mus: Hamburg, Stuttgart, Cologne, Berlin, Dusseldorf; RAM London; Rome, Italy, Fest; Acad Mus: Warsaw, Krakow, Kotowice, Poland; Cons Mus: Innsbruck, Bern; Wrkshops: Lubec, Kassel; throughout USA. Ed and Trans for Va & Pno: Stamitz *Concerto #1 in D, Concerto #2 in A*; Locatelli *Sonata in f*; Wieniawski *Legend*; Szymanowski *Dance from “Harnasie”*; Malowski *Siciliano & Rondo*; Bacewicz *Polish Ca-*

*price*. In preparation: *Bach Cello Suites*, *Double Concerto in d for Va & Vn*; *Chopin Cello Sonata*; *Szymanowski Vn Sonata*.

KOVACS, ALAN (?-?). See Chapter XII, "A Brief History of the Viola in Argentina."

KOVAŘÍK, JOSEF VAN (1870–1951) b USA, stud Prague. Pr Va New York Philh. See Chapter XVII, "The Czechoslovakia Viola School."

KOZDERKA, RICHARD (1908–). See Chapter XVII, "The Czechoslovakia Viola School."

KRAL, JAN (1823–1912). See Chapter XVII, "The Czechoslovakia Viola School."

KRAMAROV, YURY (1929–82, Leningrad). Student of A. M. Sosin, later succeeded him at Leningrad Cons. Outstanding Va soloist, mostly in chmb mus. According to Madam Borissovsky, the best violist and tch in Leningrad.

KRATOCHVIL, JIŘÍ (1924–). See Chapter XVII, "The Czechoslovakia Viola School."

KRAYK, STEFAN, b 1914, Warsaw, Poland, now Citizen USA. Vn, Va, actor, tch many successful Violists. Stud: École Normale de Musique, Paris, Diplome d'Execution, 1935, Licence de Concerts, 1936; Classes at Sorbonne, Paris; Mstr-cls Carl Flesch. Soloist with major orch: Brussels, Warsaw, Philadelphia, Chicago, London, Paris, 1936–47. Founder, Concertmaster Santa Barbara Symp 1951–83. Tch: RAM, London, 1936–37; New Sch Mus, Philadelphia, 1946–47; Prof Mus: Oberlin Cons Mus, 1947–50; UC/Santa Barbara. 1950–78. First President California ASTA, 1950–56. Paganini Q, 1960–65. Tch: Donald McInnes, Thomas Tatton. Now freelancing as musician and actor.

KRUMLOVSKÝ, JAN (1716–1763). See Chapter XVII, "The Czechoslovakia Viola School."

KUGEL, MIKHAIL, b 1946, Krakov. Stud: Leningrad Cons, Yuri Kramarov. Prz, Budapest, 1975.

KUSSMAUL, JÜRGEN b 1944, Egenhausen, Gr. Stud: Julius Williem Kussmaul, Mannheim Hochschule für Musik. Pr Va Gurzenich Orch, Cologne 1970–77; Lecturer Va Den Haag 1977–79; Prof Düsseldorf Robert

Schumann Hochschule 1979–. Leader Robert Schumann Chmb Orch. After an accident, holds bow in left hand. O&P Giacomo Rivolta, 1826.

KRYSELÁK, LADISLAV (1956–). See Chapter XVII, “The Czechoslovakia Viola School.”

KÝŠKA, JOZEF (1943–). See Chapter XVII, “The Czechoslovakia Viola School.”

LAFORGE, THÉOPHILE, (See also Vol. I) b 1863, d. 1918. Stud: CNSM-P, 1st Certif Merit 1884; Vn 1st Prz 1885. Vn: Opera Orch 1883, Pr Va 1887–; Societe des Concerts; then 1st Prof Va, CNSM-P 1894-1918, studs: Louis Bailly, Henri Casadesus, Pierre Monteux, Paul-Louis Neuberth, Maurice Vieux. Pub c.1900 Urtext Ed 24 *Études* by Jacob Martinn. Ded: Max Bruch, *Romance*, Op. 42, 1891; Georges Enesco, *Concertpiece in F*, 1906.

LAKATOS, ALEXANDER. See Chapter XVII, “The Czechoslovakia Viola School.”

LAMA, LINA (?–). See Chapter XV, “Italian Violists.”

LANG, LUDWIG b 1929 Timisoara, Romania. Stud: Vn Timisoara Mus Sch, Josef Brandeisz 1939–44, 1947–50, Adelaida Iancovici 1944–46, Va, Jonel Geanta, U Bucharest 1950–52. St Exam for Va 1954. Va Timisoara Opera Orch 1948–51, Bucharest Filarmonica “Georges Enesco” 1967–77; Pr Va Bucharest Sinfonie Orch 1951–67, Krefeld-Monengladbach Nieder-rheinische Sinfoniker 1978–. Bucharest Q 1959–77; W Gr Q 1978–. Tch Va High Sch Bucharest 1961–67. O&P Carlo Antonio Testore, 1760.

LAWRENCE, BRUCE, b 1932, Sydney, Australia. Stud: Sydney Cons, Ian Ritchie, 1949–51; RCM-London, Cecil Aronowitz, (composition-Bernard Stevens), 1952–56. Va: Tasmanian Orch, 1957–58; Sydney Symp Orch, 1959; Deltic Trio, 1970–74. Tch: NSW Dept. Educ, 1960–66; Deputy Head, Aylesbury Mus Sch, Aylesbury-Bucks, Eng, 1967–74; Studio & Compos, 1975–87. Compos: *Sonata for Va & Cello*; *Elegie for Va*; *Sonata for Va & Pno*, 1965; also many pedagogical works, distributed by Austra Str Tch Assoc, and Austra Mus Centre. O&P Leopold Widhalm, 1777.

LEBEAU, MARTIN E (replace item in Vol I with the following) b 1938, Alexandria, Va. Stud: Northwestern U, B.M.E.; U Virginia, M.A.; Temple U, D.M.A. with Rolf Persinger, Harold Klatz. Va Chicago Chmb Orch 1959; Asst Pr Va Trenton N.J. Symp 1969–. Str Tch Arlington, VA Sch 1960–66; Mus Coordinator Pittsburgh, PA Sch 1967–68; Prof of Mus, Trenton NJ St

Coll 1969-. Dissertation *A Technical Analysis of 20th Century Unaccompanied Va Literature*.

LEBERMANN, WALTER, d 1984 Bad Homburg, Gr (See also *Vol. I*)

LEDERER, DORIS, b 1954, Istambul, Turkey. Stud: Indiana U, Georges Janzer 1972-74; Curtis Insti Mus, Michael Tree, Karen Tuttle 1974-76. Audubon Q 1976-. Ded Jon Polifrone *Sonata for Va & Pno*, 1982-83. With Q Pf conc and mstr-clas world wide: USA, So America, Europe, China, Cons of Beijing and Shanghai; Record: Ded, Ezra Laderman *6th Q*, Peter Schickele *American Dreams*, RCA Red Seal.

LEHNER, EUGENE, b 1906, Poysony, Hungary. Stud: London RAM, Vn, Jeno Hubay, Comp, Zoltan Kodaly, Chmb Mus, Leo Weiner, 1920-27. Kolisch Q, 1927-39; Stradivarius Q, c.1939-58; Boston Symp Orch, 1939-83. With Kolisch Q Prem Pf: Schonberg *III & IV Qs*; *Berg Lyric Suite*; Bartók *III, V, & VI Qs*; Webern *Op. 28 & String Trio*; and about 200 other comtemporany Qs. Tch: New England Cons Mus 1958-, Boston U 1965-, Berkshire Mus Ctr, Tanglewood 1940-. Honors: Fellow Acad Arts & Sciences, Boston, 1964; Honorary Doctor Mus, New England Cons, 1983. O&P Gaspar da Salò; Baptista Ceruti, Cremona, 1800.

LENKEWITZ-VON ZAHN, UTA, b. 1931 Zwickau/Sachsen, Gr. Stud with Eva Boehr, 1946-51. Amateur Qs. Mbr VFG 1973- VPres, execu sec't Ger IVG 1979-; Editor "Mitteilungen", Gr IVG Journal 1986-. Hst-Chrp 1988 IVG Anniversary Congress, Kassel W Gr.

LENZI, EDO (1937-). See Chapter XV, "Italian Violists."

LEQUIEN-POTET, COLETTE (See also Vol I, note change in last name.) Co-President Assn Int'l des Altistes et Amis de l'Alto. Retired fac CNSM-P, 1987.

LEVIN, HAROLD P. b 1956, Spring Valley, IL. Stud: Ball St U, Robert Slaughter 1974-78; U Cincinnati, Raymond Stilwell, Donald McInnes, Roland Vamos. Va Louisville Orch 1980-84. Asst Prof Va U Nebraska 1984-, Mus Dir Lincoln, Nebr, Youth Symp Orch 1984-. Artist-in-Residence Bay View, Mich, Fest 1987-. Prem Pf & Ded: Randall Snyder *Sonata* 1984. Comp: *Seven Pieces for Va & Pno, or 11 Instru & Perc* 1979; *Moods for Oboe, Va, Pno* 1983; *Quartet for Clarinet, Vn, Va, Cello* 1986.

LEVINE, JESSE, b 1940, NYC. Stud: Mannes Coll Mus, William Kroll 1952-61. Pr Va Buffalo Philh Orch 1964-73; Guest Pr Va Dallas Symp Orch



1977–78; Guest Pr Va Baltimore Symp Orch 1978–79. Tch SUNY/Buffalo 1964–73; Peabody Cons Mus 1979–83; Yale U Prof Mus (Co-ordinator Str Dept) 1983–. Cond & Mus Dir: Norwalk CT Symp Orch 1980–; Chappaqua Orch 1986–. Master Classes: Nat'l Youth Orch Spain 1987,88; Paris Cons Mus 1988; Yale Sum, Norwalk, Ct 1988; and others. Prem Pf Lukas Foss *Orpheus for Va & Orch*, Ojai Fest, Michael Tilson Thomas Cond 1973. Also see Rosemary Glyde, "Jesse Levine, Musician," *Journal of the AVS*, Vol. 2, No. 3, 1986. O&P Giovanni Francesco Leon Porri, Milano, 1761.

LINCER, WILLIAM, (Also see *Vol. I*) Former students celebrated his 80th birthday 1987. Also see Marcia Ferritto, "William Lincer: Violist and Teacher," *Journal of the AVS*, Vol. 3, No. 3, 1987; and Dr. John Jacob Kella, Ph.D. Dissertation, NYU, Book III, "A Review of Teaching Concepts of William Lincer, Prof of Va at the Juilliard Sch." The latter also contains Lincer's biography.

LINDEMANN, HARTMUT, b 1953, Munden, W. Ger. Stud: Stadt Musikadademie, Kassel, Albrecht Jacobs, Rolph Schroeder, 1971–73; Nordwestdeutsche Mus Acad, Detmold, Certificate, Bruno Giuranna, Rainer Moog, 1973–78; Musikhochschule Koln, Rainer Moog, highest German PF Honors Exam, 1979–80; Ass't Moog in Detmold, 1979–80. Va: Radio Orch Saarbrucken, 1980–83. Pr Va: Nordwestdeutsche Philh, 1978–79; Tasmanian Symp Orch, 1983–86; Sydney Symp Orch, 1987–. Tch: Sydney Cons, 1987–. Prem Pf: & Ded, Jean Daetwyler, *Viola Concerto*, Tibor Varga Fest, 1979; Alfred Hill, *Viola Concerto*, (Bicentennial of Australia). Tasmanian Symp Orch, 1988. O&P A.E. Smith, 44.5 cm. (17 1/2 in.), 1940. Uses "Bach bow", special bow for playing 4-voice chords.

LIPKA, ALFRED, b. Usti, CSSR. Finished musical studies at age 25, and was appointed Dir of Eisenach City Orch. Pr Va Leipzig Radio Symp, Mendelssohn Q 1958; Berlin Staatskapelle, Deutschen Staatsoper Q 1963–75. Critics Award, Musikbeinnale, Berlin 1975; DDR Arts Prz 1975; DDR Nat'l Prz 1980. Jury, Tertis Int'l Va Comp & Wkshop, Isle of Man, 1984.

LISKA, KAREL (1883–1935). See Chapter XVII, "The Czechoslovakia Viola School."

LONG, JAMES A., b 1954, Boston MA. Stud: U of Texas, B.A., Donald Wright; Louisiana State U, M.M., Jerzy Kosmala, 1984; Private Ralph Hirsh, Francis Tursi, Wayne Crouse, Lawrence Wheeler. Va Baton Rouge Symp 1983–84; Austin Symp 1984–86; Arkansas Symp 1987–. Prem Pf Karen Griebing-Long 4 *Violettes for 2 Vas* with Comp (wife) 1984. O&P Helmuth Keller (ex-Lawrence Wheeler).

LONGRÉE, GEORGES, b 1918 Brussels, Bel. Stud: Brussels Royal Cons Mus: 1st Prz Harmony 1939, Sarly; 1st Prz Vn 1941, Dubois, 1st Prz Va 1942, François Broos; 1st Prz Counterpoint 1942, Maulaert; Diplo Supr Va & Chmb Mus 1944, F. Broos & A. Gertler; Prz Fugue 1942, L. Tongem; Prz ERRERA Str Q, A. Gertler. Tch Chmb Mus Brussels Royal Cons Mus 1945–55; Va Liège Cons 1955–73; Prof Va BRCM 1973–84. Pr Va Belg Nat'l Opéra Orch, and Opéra Str Q 1945–84, Q "Quatacher" 1962–87. Chevalier de l'Ordre de Leopold; Officer de l'Ordre de la Couronne. Soloist Va d'Amore. Jury Maurice Vieux Int'l Concours de l'Alto 1986. O&P Augustin Chappun, Paris 1766, "in mint condition" 40.8 cm. (16 in.).

LOUGHRAN, HUGH, b Baltimore, MD. Stud: Vn: Peabody Cons, Gerald Eyth, Robert Gerle 1962–63; AF of M Congress of Strings, Michele Piasco; Cleveland Insti Mus, Vn Raphael Druian, Va Abraham Skernick, Chmb Mus Giorgio Ciompi, William Kroll 1963–66; Aspen Fest, Abraham Skernick, Lillian Fuchs, Amadeus Q, Juilliard Q Sum 1965,67; Priv Emanuel Vardi, Samuel Kissel. VA Indianapolis Symp 1966–67; Minneapolis Symp 1967–68; Asst Pr Va & Solo Baltimore Symp 1968–71; Pr Va New Jersey Symp 1972–73, "Music for Westchester" Symp, Springfield Symp, Brooklyn Philh, Free Lance Va, 1971–79; Pr Va NYC Opera Orch 1975–79, 1981–83; Pr Va and Solo Syracuse Symp 1979–. Sum Fests: Aspen 1967; Eastern Mus 1969; Newport Chmb Mus 1971–74; Caramoor 1975–79. Fac Apple Hill Center for Chmb Mus, Sum 1980; Syracuse U 1980–. Prem Pf Emanuel Vardi *Suite on American Folk Tunes* 1981; his own Trans & Orch Mozart *Concerto K.216* 1986; Don Godfrey *Three Marian Eulogies for Tenor Voice, Va, Pno* 1988. Working on other trans and orchestrations. O&P 2 Nicholas Frirsz, 1987.

LUDEVIG, ALEXEI V., b 1929. Stud: Leningrad Cons, A.M. Sosin. Now (1985) Prin Prof Va, Leningrad Cons & Co-Pr Va Leningrad Philh. Prem all comp by David Finko in Russia with Leningrad Philh. Also plays Va d'Amore.

LUKÁCS, PÁL, 1919–81, Budapest, Hungary. Stud: vn and singing, Liszt Acad, Budapest, vn Waldbauer, leader Waldbauer Q (Bartók ded Q to them). Hearing Lionel Tertis and Clifford Curzon, pno, rectl 1935, switched to Va. 1st Prof Va, Liszt Acad Mus 1945–81. Artist Pf and Tch: many students in European orchs: Vidor Nagy, Pr Va, Stuttgart Staatsorch, Laszlo Barsony, Zoltan Toth, Sandor Papp, Gabor Ormal, Geza Nemeth won Intl Compts, Csaba Erdélyi, 3 compt. Devised, pub comprehensive system of "*Exercises in Change of Position.*"

MACHA, OTKAR (1872–1924). See Chapter XVII, “The Czechoslovakia Viola School.”

MACHACEK, See Chapter XVII, “The Czechoslovakia Viola School.”

MAGERS, WILLIAM, b 1934, Horton KS. Stud UC/Santa Barbara, Stefan Krayk 1951–55; USC, Sanford Schonbach; Indiana U, David Dawson 1958–59; Dorothy Delay, Sum 1960,61; U of Illinois, Paul Roland 1962–63, John Garvey 1964–64; USC, Milton Thomas 1975–77; Louis Kievman 1981–. Va St. Louis Symp 1958–63. Tch So Illinois U/Edwardsville; New Coll, Sarasota, FL, New Coll Q 1967–69; U of Illinois, Walden Q (visiting) 1969–71; Arizona State U and New Art Q 1971–; Paul Rolland Wkshps 1971–; Meadowmount Sch Mus 1985–. USA Prem Bernd Alois Zimmermann *Antiphonen*. Record Qs of Vincent Persichetti; Persichetti *Pno Quintet* with Comp. Also see Rosemary Glyde, “William Magers,” *Journal of the AVS*, Vol 4, No 1, 1988. O&P Joannes Gagliano, 1804.

MAGIN MARCELLA (1945–). See Chapter XII, “A Brief History of the Viola in Argentina.”

MAGLIONI, GIOACCHINO (1891–1966). See Chapter XV, “Italian Violists.”

MAHRER, WALTER, b 1912. Vn, Va, Theory Tch, Mus Critic. Stud: Basel, Switz, Cons, VA: Albert Bertschmann, 1930–36. VA: Zurich Radio-orch, 1937–42; Zurich Tonhalle Orch, Sinfonie, Theater, 1943–76. Found-Pf New Zurich Str Trio. Honorary Diploma SMPV (Swiss Music Pedagogy Assoc) in recognition of his contributions to music education.

MAJEWSKI, VIRGINIA, SEE APPENDIX, INTRODUCTION, Vol II.

MAJOR, MARGARET, b 1932, Kingston, Surrey, Eng. Pr Va Natl Youth Orch GR Britain 1948–9. Stud: RCM London, Frederick Riddle 1949–53; Peter Schidlof 1960. 1st Prz 1st Lionel Tertis Compt 1951. Intl Mus Assoc Award 1955. Debut rectl with Gerald Moore, London 1955. Pr Va Netherlands Chmb Orch, 1956–9; London Philomusica, 1960–5. Va Oromonte Str Trio 1958–65; Aeolian Str Q 1965–81 (world tours and record complete Haydn Q for Argo/Decca. Pf Mozart *Concertante* with Symon Goldberg, Athens Fest, 1956; Benjamin Britten *Lachrymae* with composer on his birthday BBC 1963. Prof Va RCM London 1969–. O&P H & A Brothers Amati 1616.

MALKIN, IGOR. Stud: Moscow Cons, V. Borissovsky. Now (1985) Co-Pr Va Leningrad Philh.

MALÝ, LUBOMÍR (1938 ). See Chapter XVII, "The Czechoslovakia Viola School."

MAREK, JAN (1933-). See Chapter XVII, "The Czechoslovakia Viola School."

MASSON-BOURQUE, CHANTAL, b 1937, Saint-Denis, France. Va CNS Paris: Etienne Ginot, 1st Prz 1958; Micheline LeMoine, repertoire; Norbert DuFourcq, 2nd Prz Mus Hist 1958; Jacques Fevrier 1957-58, Joseph Calvet 1958-59, Chmb Mus; Roland Manuel 1957-58, Marcel Beaufls 1958-59, Mus Aesthetics. Pr Va Chmb Orch France/Paris 1958-59; Va: Radio France Chmb Orch/Nice 1959-63; Lyric Orch l'ORTF/Paris 1963-64; Pr Va Radio Canada Chmb Orch/Québec 1964-; Solo with Orch Ottawa, Quebec, Radio Canada Montreal & Québec. Gilles Graven Q/Nice 1960-63; Ens Quebec 1970-74; Duet Sonatas with Mariko Sato, Pno 1976-; Laval Q 1982-. Prof Va, Chmb Mus, Instru Methods, Choral, U Laval/Quebec 1964-; Str Rehearsal Supervisor Orch Mondial du Teunelles Mus, New Orleans-Mont Orford, Can; Cond Ens Vocal Mus Masson; Chorale U Laval; Symp Chorus Québec. French translation "Teaching Methods of Paul Rolland." O&P Jean Bauer, Angers, France, 1968.

MASSUN, GUSTAVO (?-?). See Chapter XII, "A Brief History of the Viola in Argentina."

MATTEUCCI, GIUSEPPE (1893-1952). See *Volume I*, APPENDIX.

MAZUREK, OTTO (1927-). See Chapter XVII, "The Czechoslovakia Viola School."

McCARTY, PATRICIA, (Also see *Vol I*) Asst Pr Va Boston Symp 1979-; Pr Va Boston Pops Orch 1979-81. Fac Boston Cons 1987-; Sum Aspen 1989-; Instructor, U Michigan 1975; Fac Ithaca Coll 1977-79. Ithaca Str Trio 1977-78; Lenox Q 1978-79. World Prem: Tibor Serly *Sonata in Modus Lascivus for Solo Va*, XIV IVG Congress, Ann Arbor 1987; and Ded: David Gregory *Cardinal* 1973; Jerome Rosen *Maria*, *A West Side Story Paraphrase*, Va & Pno, Va & Orch, Boston 1980; Marjorie Merryman *La Musique for mezzo-soprano, Va, & Pno*, Watertown, MA 1987; Martin Amlin, *Sonata for Va & Pno*, Boston U 1987; Daniel Pinkham *Sonata da Chiesa for Va & Organ*, Belmont, MA 1988; NYC Prem Pf: Benjamin Britten *Lachrymae* (Orch), Alice Tully Hall, 1978; Leo Ornstein *Fantasy for Va & Pno*, Ornstein



90th Birthday, Merkin Hall 1982. Record: Loeffler *Va Songs*, Rebecca Clarke *Sonata*, *Passacaglia*, and other chmb works, all Northeastern Records; Dvorak *Sextets*, Brahms *Quintets* with Boston Symp Chmb Players, Nonesuch. Debut Rct'l Boston 1980; Wigmore Hall, London (for Rebecca Clarke Centenary Year) 1986. Also see "Patricia McCarty: A Violist Reflects on Her Career as Member of the Boston Symphony, Teacher and Solo Performer," *The Violexchange*. Vol. IV, No. 1, 1989, pp. 46–49. O&P Joseph Napoleon Brugere, 1899.

McINNES, DONALD, b 1939, San Francisco, CA. Stud: U California/Santa Barbara, B.M.; USC M.M.; Va Stepan Krayk, Walter Trampler, William Primrose; Chmb Mus Jascha Heifetz, Gregor Piatigorsky, Gabor Rejto, Eudice Shapiro. Pr Va: Santa Barbara Symp 1955–61, Seattle Symp 1966–68, Marlboro Fest 1970–71, Pittsburgh Symp 1972–73. Prof Va U Washington 1966–79, Cincinnati Coll-Cons Mus 1979–1982, U Michigan 1982–85, USC 1985–. Va Clinician & Masterclass: Banff Centre 1976–; IVG Congress 1975, 78, 79, 81, 84, 87; M.E.N.C. Convention 1976, 86; Congress of Str 1975; Britten-Pears Int'l, Eng; Yehudi Menuhin Sch Eng & Switz 1976, 79, 88; Mus Acad West 1982–. World Prem Pf William Schuman *Concerto on Old English Rounds for Va, Women's Chor, & Orch*, a Ford Foundation grant, Boston Symp, Cond Michael Tilson Thomas 1979; John Verrall *Concerto for Va & Orch*, C.B.C. Chmb Orch, John Avison Cond 1969; Vincent Persichetti *Parable for Solo VA*, III IVG Congress, Ypsilanti, MI 1975; and comm for: William Bergsma *Variations and a Fantasy for Va & Orch*, Seattle Symp, John Miedel, Cond 1978; Robert Sunderberg *VIOLA I for Solo Va* by Nat'l Endowment Arts 1988; and Ded: Paul Louis Fink *Fantasy for Solo Va*, Palo Alto Ca 1974; Paul Tufts *Sonata for Va & Pno*, Seattle, WA 1974. Record (among many) William Schuman *Concerto on Old English Rounds*, NY Philh, Leonard Bernstein, cond, Camerata Singers, Columbia; Hector Berlioz *Harold in Italy*, Orch Nat'l France, Leonard Bernstein, cond, Angel; Schonberg *Verklaerte Nacht*, Lasalle Q, DDG. Active solo Va throughout world, with many leading orch, in leading music fest, No America and Europe. O&P David Wiebe, 1975; Tetsuo Matsuda; now plays (1991–) ex-Prevost, ex-Ilmer Gasparo da Salò.

MCNABNEY, DOUGLAS, b 1955, Toronto, Canada. U Toronto, B.M., David Zafer –1978; U Western Ontario, M.M., Gerald Stanick –1982. Galliard Ens, Toronto, 1979–83; Pr Va Québec Symp Orch 1983–86. Prof Va: Cons Mus Québec 1983–88; McGill U 1988–. Record: Radio-Canada Int'l; SNE: CBC Enterprises; Berlioz *Harold in Italy* Orch Symp Quebec, Simon Streatfield, Cond, CBC Enterprises SM5047 1985. O&P Anon Italian, ex-Streatfield, 1750.

MERLINI, FABRIZIO (1959–). See Chapter XV, “Italian Violists.”

MICHELIC, MATTHEW CARL, b 1954, Milwaukee, WI. Stud: U Wisconsin/Milwaukee, Bernard Zaslav, Jerry Horner, B.F.A. 1972–80; Insti Advanced Mus Stud, Montreux, Switz, full scholarship, William Primrose, Paul Doktor, Bruno Giuranna, 1974; coaching from world’s great chmb musicians. Fellowships: Aspen Fest 1981; Britten-Pears Sch Advanced Mus Stud, Aldeburgh, Eng 1982; Va Tch Asst, U Wisconsin/Milwaukee. Va Aspen Fest, Colorado Springs Symp Orch, Milwaukee Symp Orch; Pr Va Milwaukee Ballet Orch 1978–82, Waukesha Symp Orch 1979–82, Fox Valley Symp Orch 1987–88. Kenwood Q 1978, Guest Fine Arts Q 1982; Da Vinci Q 1981–84; Delos Q 1985–86; Artist-in-residence Colorado Coll Sum Cons 1985–87; Lawrence Chmb Players 1987–88. Record (da Vinci Q): Israel Kremen *String Q #1*; *String Q #2 “Prayer.”* Tch Priv 1977–84; Chmb Mus & Va Milwaukee Youth Symp Orch 1980–82; Va Blue Lake Fine Arts Camp, MI 1984; U Colorado/Colorado Springs 1982–85; Instru Va U Delaware 1985–86; Colorado Coll Sum Cons 1985–88; Asst Prof Va Lawrence U, Appleton, WI 1987–. O&P Franz Kinberg, Chicago, 1961.

MICHNAEVSKI, ALEXANDER, b 1955, Moscow, USSR. Stud: Central Mus Sch Moscow, Yankelevich, Glesarova, Gilels; Juilliard, Dorothy DeLay, William Lincer; Priv Isaac Stern, L. Fenives. Pr Va Soviet Emigre Orch world-wide tours 1979–86; NY Chmb Orch Euro Tour 1980; Orch Symp de Xalapa, Mexico 1982–84; Pr Va Detroit Symp Orch 1988–. With Shlomo Mintz numerous Pf Mozart *Duo Concertante*. Soloist with NYC Symp, Queens Symp, NJ St Orch, Oklahoma Symp, Taipei Symp, Detroit Symp. O&P Bartolomeo Calvarolla, Bologna, 1765.

MILDNER, MORIC (1812–65). See Chapter XVII, “The Czechoslovakia Viola School.”

MILETIC, MIROSLAV (1925–). See Chapter XVI, “The Viola in Yugoslavia.”

MILLER, DAVID, b 1948, Richmond, VA. Stud: Priv Chester Petranek; Oberlin Cons, B.A., William Berman 1966–70; Juilliard Sch, M.M., William Lincer 1972–75. Pr Va & Artist Fac Aston Magna 1974–; The Classical Q 1979–; Haydn Baryton Trio 1979–; Pr Va: Concert Royal, Mostly Mozart, Mozartean Players, Boston Early Mus Fest, Handel & Haydn Soc Orchs. Records: J.S.Bach *the Six Brandenburg Concerti*, Aston Magna, Smithsonian Collection, 1978; J. Haydn *Baryton Trios Vol I*, *Baryton Trios Vol II*, Musical Heritage Soc 4354, 1981; 4565, 1982; Beethoven *Serenade* Op. 25, Metropolitan Museum Art, Pleides P 106, 1981; Mozart *Q in D*

K.285, Aston Magna, Cambridge Records CRS 2827 1976; Mozart *Str Qs* K.387 & 458, The Classical Q, Titanic Ti-154, 1987. Article: "The Baroque viola: A Discussion of the Instrument and Performance Techniques," *American String Teacher*, Winter, 1987. O&P Matthias Albanus, Bozen 1687.

MILNE, ALISON. Author of book *Playing the Viola* (Novello & Co, 1986) recommended by Paul Doktor, Nannie Jamieson, and Henri Temianka.

MIMOHODEK, IVICA, b. 1933. See Chapter XVI, "The Viola in Yugoslavia."

MIRANOV, LADISLAV (1900–1988). See Chapter XVI, "The Viola in Yugoslavia."

MISCHAKOFF, ANN, (Also see Vol I) Tch: Prof Va: Northwestern U 1981–87; Calif St U/Fresno 1987–88; Tauriska Sum Mus Insti, Austria 1988. Active in ASTA: Calif State Pres 1980–81, Ill State Pres 1982–83; Pres Nat'l ASTA 1985–87.

MISSAL, JOSHUA M., b 1915, Hartford, CT. Va, Cond, Administrator. Stud: Priv William Kroll 1930–32, Samuel Gardner 1932–33; Eastman Sch Mus B.M., M.M., Samuel Belov 1933–38; Priv Ferenc Molnar 1948. Va Rochester Philh, 1932–38; Cond Albuquerque Philh 1938–42; Prof Vn, Va U New Mexico & Danfelter Sch Mus; CWO Bandleader 608th AAF Band 1942–46; Chairman Mus Ed Dept, Olympia Q, Cond Symp, South Mississippi U, Pr Va Jackson Symp 1950–52; Chairman Mus Theory & Comp Dept, Prof Va Wichita St U, Assoc Cond Wichita Symp 1952–70; Prof Va, Vn, Head Theory/Comp Dept, Hartford CT Cons, Cond Hartford Civic Orch, Va Hartford Symp 1970–76; Cond Scottsdale AZ Civic Orch 1979–84; Missal Trio 1976–89. Comp *Improvisation*, Prem Pf Patricia McCarty, former student. Former students now in most major USA Symp, London Philh, Concert Gebouw Orch Amsterdam. Has appeared with many orch, pf Berlioz *Harold in Italy*. Vaughn-Williams *Suites*, Bloch *Suite Hebraic*, *Concertos* by Stamitz, Forsyth, Hindemith, Antiufev, Milhaud, and others. Tch mstr-cls throughout USA. Honorary Dr. Mus. London Sch Mus 1974. O&P Kuypers, 1752, 38.2 cm. (15 in.).

MOECKEL, RAINER, b 1943 Germany. Stud: Mus Acad Detmold, W Ger, Wilhelm Isselmann, Lukas David, Tibor Varga. Pr Va: Trondheim (Norway) Symp 1970–74; W Ger: Mannheim Chmb Orch 1974–76; Bamberg Symp 1976–78; Nuremberg Philh Orch 1978–80. Record, Ger Prem Pf Walter Piston VA *Concerto* for Bavarian Broadcast, Bamberg Symp. Comm

& World Prem Pf: Wolfgang Hofmann *Duo for Vn & Va*, Atlanta 1978; John Boda *Concert Piece for Va & Wind/Perc Ens*, Tallahassee 1982. Asst Prof Va Florida St U 1980–87, Assoc Prof Va 1987–; Sum Fac: Int'l Insti Chmb Mus, Munich 1981–85; Bay View (Michigan) Mus Fest 1985–86; Nat'l Mus Camp 1987–. O&P Gaetano Sgarabotto, Brescia, 1950.

MOGILL, LEONARD, (Also see *Vol I*) Still active pf, tch, substitute, and soloist at Philadelphia Orch. Honorary Doctorate, Philadelphia Coll Pf Arts.

MOLNAR, FERENC (1896–1985). See Introduction to PART FOUR—APPENDIX.

MOLO, CAYETANO (?–?). See Chapter XII, “A Brief History of the Viola in Argentina.”

MOOG, RAINER. Stud: Tibor Varga, Walter Trampler. Pr Va Berlin Philh 1974–78. Pf Bartók *Concerto*, Rundfunk-sinfonic-orchester Cologne 1971. Solo with orchs: NDR Hamburg; WDR Cologne; RSD Berlin; Rhein-isch Philharmonia, Oslo Philh. Solo retls incl large repertoire of Va literature. Duo retls with singer Klesie Kelly, soprano. Chmb mus with Rudolf Serkin at Marlboro. Tch Va Cologne Musikhochschule 1978–. Record: Brahms Sonatas, Op. 120 (Gramophone 1975); von Weber *Thema und Variations*, and *Andante und Rondo* (H.F. 3/77); Britten *Lachrymae* (Schwann 1976).

MORÁVEC, KAREL (1880–1959). See Chapter XVII, “The Czechoslovakia Viola School.”

MORGAN, ELIZABETH, b 1941, Surrey, UK. Stud: Trinity Coll Mus, London, Jan Sedirka. Mbs Queensland, Australia, Symp, 1963–72. Tch Church of Eng Grammar Sch 1972–5; U Queensland 1975–. Mayne Q 1970–6; Mayne Str Trio 1980–6. Found, Pres Australian Str Tchs Assoc 1975–85. Found Camarata of St John's Chmb Orch for own studts. Studts play in Australian, British, & Berlin Orchs. O&P Antonio Sgarbi, Rome 1900.

MORROW, RUTH. Ph.D., D.M.Ed., D.M.A. Prof Va, U So Missis-sippi.

MOTLÍK, JAN (1944–). See Chapter XVII, “The Czechoslovakia Viola School.”



MOTLÍK, JAROSLAV (1926–). See Chapter XVII, “The Czechoslovakia Viola School.”

MOTTÍK, JAROSLAV. See Chapter XVII, “The Czechoslovakia Viola School.”

NAEGELE, PHILIPP O., b 1928, Stuttgart, W Ger. Vn, VA. Stud: NYC High Sch Mus & Art 1941–45; Queens Coll, B.A., Ernst Rosenberg 1945–49; Yale U 1949–50; Princeton U, M.A. 1950, Valentin Blumberg, Ph.D. 1955; Vienna Acad Mus, Franz Samohyl 1953–54; Adolf Busch Sum 1950, 51. Academic Honors, Phi Beta Kappa; Fellowships: Proctor, Princeton U; Graduate, Am Council Learned Soc; Fulbright, Vienna. Marlboro Mus Fest 1950–. Vegh Q 1977–79. Cantilena Pno Q 1980–. Tch Smith Coll 1964–, William R. Kenan Jr. Prof Mus 1978–. Numerous record, conc. Artist-in-residence: Nat'l Arts Center, Can; Yehudi Menuhin Sch, Eng; Freiburg Hochschule Mus, Ger. As Va record on Da Camera Magna label: Beethoven *Duo for Va & Cello (Impromptu)*; Danzi *Duo fo Va & Cello*; Dittersdorf *Sinfonia Concertante for Va & Double Bass*; Hindemith *Sonata for Va & Pno*, Op. 11, No. 4, *Sonata for Unacc Va*, Op 25, *Duet for Va & Cello*; Martinu *Sonata for Va & Pno* 1955; Telemann *Concerto in G Major*; on Da Camera Song label: Paganini *Terzetto Concertante for Va, Cello & Guitar*. Contributor, *New Groves Dictionary Mus*. O&P Marten Cornelissen, 1965.

NAGY, VIDOR, b 1942, Budapest, Hungary. Stud: Ferencz Liszt Acad, Pál Lukács. 1st Prz Budapest Compt. Pr Va: Wuppertal; Stuttgart StaatsOrch 1976–. Pf Stuttgart IVG Congress 1982. Record: Joseph Schubert and Alessandro Rolla *Concertos*, Carus label FSM63109.

NAJNAR, JIŘÍ (1941–). See Chapter XVII, “The Czechoslovakia Viola School.”

NASSIMBENI, LORENZO (1958–). See Chapter XV, “Italian Violists.”

NEDBAL, OSKAR (1874–1930). See Chapter XVII, “The Czechoslovakia Viola School.”

NEMETH, GEZA, b 1936, Hungary. Stud: Ferencz Liszt Acad, Pál Lukács. 1st Prz, Geneva 1962. Bartók Q.

NEU, AH LING, b 1956, Kobe, Japan. Stud: San Francisco Cons, Gennady Klenman, Don Ehrlich 1975–81; Royal Cons Hague, Nobuko Imai

1981–82. Va San Francisco Symp 1981–83. Ridge Q 1984–. Favorite Va A. Guarneri.

NEUBAUER, PAUL, b 1962, Encino, CA. Stud: Alan de Veritch 1975–79; Juilliard, B.M. 1982, M.M. 1983, Paul Doktor 1979–83; William Primrose Sum 1980, 81. 1st Prz: Lionel Tertis VA Compt 1980; D'Angelo Int'l Compt Str 1982; Mae M. Whitaker Compt 1983; Solo Rct'l Fellowship Nat'l Endowment Arts. Pr Va NY Philh (at 21, the youngest musician ever in 142 years) 1984–89. Soloist: NY Philh, Los Angeles Philh, St. Louis Symp, San Francisco Symp, Bavarian State Radio Orch, Eng Chmb Orch, Public Broadcasting System, and radio in other countries; and Fests. Rctls, Naumburg Foundation 1983; Solisti New York 1985. Prem Pf: Gordon Jacob *Concerto No. 2*, London, Eng Chmb Orch 1981, Solisti NY 1983; Maurice Gardner *Sonatas*, IVG Congress 1984, 1988. Krzysztof Penderecki *Va Concerto*, Comp Cond NY Philh 1987, *Cadenza for Solo Va*, Kaufman Hall NYC 1988; David Ott *Concerto for Va & Orch* Knoxville Symp 1989; Improvisations as encores 1983–. Record with James Galway, flute, RCA 1989.

NEUMANN, VACLAV (1920–). See Chapter XVII, “The Czechoslovakia Viola School.”

NICKRENZ, SCOTT, (Also see *Vol I*) Stud: Max Aronoff. Found Mbr Contemporary Q; Modern Jazz Q. Va Pittsburgh Symp 2 years. Tch: New Eng Cons 1976–80; Harvard, Princeton, No Carolina Sch Arts, Hartt Sch Mus 1980– now Chairman of Str Dept. Chmb Mus Dir Spoleto Fest USA, Italy, Australia. Dir Chmb Mus and Dir “New World Symp” Miami, FL 1989. Also see Rosemary Glyde, “Scott Nickrenz,” *Journal of the A.V.S.*, Vol. 3, No. 3, Nov. 1987, pp. 9–16.

NORTON, DONALD B., b 1918, Ludington, MI. Stud: Priv Vladimar Bakelienikoff, Joseph Vieland, Erik Kahlson; Western Michigan U, B.S. 1941; U of Maryland, M.A. 1952; Columbia U, Ed.D. 1956. Va Detroit Symp Orch 1941–43; Baltimore Symp Orch 1945–46; Stockholm (Sweden) Philharmonic 1970–73; Chautauqua Symp 1975–77; Tartini Q 1975–86. Author numerous articles regarding mus education. Chairman Mus Dept, Baltimore City Coll 1948–61; Coordinator Graduate Mus 1970–76, Prof Mus 1961–83, Glassboro NJ State Coll. Now retired from tch, is an assoc of the Int'l Mus Co. O&P J.B. Guadagnini, 1784.

NOVÁČEK, LIBOR (1949–). See Chapter XVII, “The Czechoslovakia Viola School.”

OHYAMA, HEIICHIRO, b 1947, Kyoto, Japan. Stud: Indiana U, William Primrose, 1970–72. Pr Va Los Angeles Philh 1979–; Prof Mus, U of Calif/Santa Barbara, 1981–; Mus Dir, Santa Barbara Chmb Orch 1983–; Artistic Dir, La Jolla Sum Fest 1986–; Asst Cond, Los Angeles Philh 1987–. Prem Pf L. Berio *Voci*.

OJSTERŠEK, GÜNTER, b 1930 Recklinghausen, Gr. Stud: Essen Folkwang-Hochschule, Detmold Musikadademie. Many years mbr Nordwest-deutschen Philharmonie, Staatstheater Orch Hannover. Pr Va Düsseldorfer Sinfoniker 1964–. Lecturer Hauptfachklasse für Va Dusseldorf Musikhochschule Rheinland. Concerts in and out of Ger. Pf IVG Intern'l Congress, Redlands, Calif. 1989. Solo and chmb in WDR, SWF, with Radio Brussels, and other recordings. Also outstanding reputation on Va d'Amore in Eur, Israel, USSR, USA. V Pres IVG 1984–8; Pres IVG 1988–.

ONDŘÍČEK, KAREL (1863–1943). See Chapter XVII, “The Czechoslovakia Viola School.”

OPPELT, ROBERT L. (Correct in Vol I: “Lehman Coll, CUNY” not “NYC U”. After “D.M.A. 1957” add “Thesis Topic: “A Study of Contemporary American Va Solos.”; add to *Vol I*) Prem Pf & Ded George Flynn *Duo for Va & Pno*, NYC 1976. Pub: *The Robert L. Oppelt String Series*, 10 Vols, Willis Mus Co., 1990; Ed Va Column A.S.T.A. *Journal* 1981–85; Board Mbr AVS 1976–. O&P Marten Cornelissen, 1986.

ORIGLIA, GIORGIO ((1937–). See Chapter XV, “Italian Violists.”

OSWELL, SIMON, b 1954, Brisbane, Queensland, Australia. Stud: John Curro, Brisbane; Jan Sedirka, Tasmanian Cons Mus, Hobart, Tasmania; UC/San Diego, M.M., Janos Negyesy, 1989; Grad Work USC 1989–, Donald McInnes. Found Mbr Petra Q; guest Pr Va Queensland Symp; Pr Va Queensland Theater Orch; mbr SONOR, contemp mus ens, San Diego. Fac Tasmanian Cons Mus. Retl XVII IVG Congress, Redlands, Calif., 1989.

OUZOUNIAN, MICHAEL, b Detroit, 1951. Stud: Va, Ara Zerounian; Nathan Gordon; Cleveland Inst of Mus, Abraham Skernick, 1968–72. Pr Va, 1972–, New York Metropolitan Opera Orch (youngest Pr in Orch's history), James Levine, Cond. Summers, Guest Soloist Ravinia Mus Fest, Chicago, 1975–. Chicago Symp Orch soloist: *Harold in Italy*, 1978, 1989; Mozart *Symphonie Concertante*, 1980, 1985, 1987; William Bolcom *Fantasia Concertante*. Recitals with Marilyn Horn and James Levine. Chmb Mus debut with Joseph Silverstein, vn, Lynn Harrell, cello, James Levine, pno, Alice

Tully Hall, 1977; has wide chmb mus repertoire. O&P Helmuth Keller, 1983; gut strings, no shoulder pad.

PAGANINI, NICCOLÒ (1782–1840). See Volume I, APPENDIX.

PAGE, RAYMOND, b 1933, Atlanta, GA. Stud: Ivan Galamian, Dorothy DeLay, Josef Gingold 1948–56, Fulbright Scholar Vienna & Salzburg 1957–58; Grad: Juilliard 1955, Ohio State U 1958. Alard Q 1957–. Tch Penn State U; U of Canterbury, New Zealand; Sum Bennington VT Coll. Va Vienna, Austria Chmb Orch 1957. Alard Q many Pf with major orchs, records, 2 Euro tours, and Fests. O&P Enrico Cerruti, 1860.

PALUMBO, MICHAEL A. b 1945, Denver, Colorado. Stud: U of Denver, B.M.Ed. 1967, M.A. 1971, Lee Yeingst; Ball State U, D.M.A. 1981, Robert Slaughter. Dir Orch & Str: Cedar Falls HS 1971–73, Ft. Wayne IND State Coll 1973–81, Weber UT State Coll 1981–. Pr Va Waterloo IA Symp 1971–73, Sioux City IA Symp 1973–81; Va Sioux City Symp Q 1975–81, Muncie IN Symp 1979–81; Weber Ut State Fac Trio, Q, 1981–. Prem Pf Maurice Gardner *Quadricinium for Va, Perc, & Dancer*, Weber State Coll 1986. O&P Russell Coe, Albion IN, 1978.

PAPICH, GEORGE, b 1935, Highland Park, Michigan. (Also see Vol I.) Stud: U of Michigan, BM 1956, MM 1958, DMA 1964, Eugenia Scoville, Emily Mutter Adams, Robert Courte, Mischa Mischakoff. Pr Va Chattanooga Symp Orch, Fort Worth Symp Orch, Dallas Opera & Dallas Lyric Opera, Dallas Ballet, Dallas Chmbr Orchs. Chmb Mus: Fine Arts Pno Q, Shiras Str Q, North Texas Str Q, Manchester Mus Players, Vermont Chmb Players, Voices of Change. Prem Pf: Martin Mailmah *Mirrors*; Larry Austin *Fantasy Ives*. Ded & Prem Pf: Ronald Caviani *5 Pieces*; Thomas Clark *Diag Dreams*; Rule Beasley *Sonata for Va & Pno*. Record for Urrida and Folkways. Articles: with Edward Rainbow “String Perf Practices”, *Journal of Research in Music Education*, 1974, *Psychology of Music*, 1975.

PARDEE, MARGARET, b 1920, Valdosta, GA. Stud: Vn: Insti Mus Art, Juilliard, Sascha Jacobsen 1937–42; Juilliard Grad Sch, Albert Spalding 1942–43, Louis Persinger 1943–46, Ivan Galamian 1947–. Tch Assist Galamian (until his death), who recommended that she play and tch Va. Tch Va & Vn Juilliard & Meadowmount 1942–, Va students in NY Philh, Pittsburgh Symp, Los Angeles Philh, Philadelphia Orch, Pr Va Toulouse Orch France. Toured Duo with Dorothy Phillips Mauney, vn, pf Mozart *Symphonie Concertante*, Nat'l Gallery Orch, Cond Richard Bales, Washington, D.C., & Great Neck NY Symp, Cond Sylvan Shulman. O&P Simone Sacconi, 19?.



PARIS, MASSIMO (1953–). See Chapter XV, “Italian Violists.”

PASCAL, LÉON b. 1899 Montpellier, France, d. 1970. Stud CNSM-Paris, Maurice Vieux, Priz d’Excellence 1918. Found Mbr and Va Léon Pascal Q.

PASQUALI, GIULIO (1884–1943). See Chapter XV, “Italian Violists.”

PASQUIER, BRUNO, (Also see *Vol. I.*) 1st Priz Va and Chamb Mus, CNSM-Paris. Pf Eur & No Am Solo and with other musicians, incl Regis, his brother (Vn), Menuhin, Istomin, Leonard Rose, Rampal, Paul Tortelier, Maurice Gendron, & Roland Ridoux, VC; Piano Q with some of greatest pianists of the XX Century; Japan with Fr Nat’l Orch cond Lorin Maazel. Prof Va CNSM-Paris 1972–. Master Classes Montreux, Salzburg, et al. Many recordings.

PASSAGIO. STEFANO (1921–). See Chapter XVI, “The Viola in Yugoslavia.”

PATAKI, JAMES, b Hungary, reared in Toronto, Can. Stud: Elie Spivak, Kathleen Parlow. Ferencz Liszt Acad, Budapest. Budapest Opera Orch. Philh Hungarica in Austria, cond Antal Dorati, 1956, many priz winning records. Schaeffer Q in Ger. Brunswick Q, Q-in-Residence U of New Brunswick, Can. O&P Georgius Hellmer, Prague, 1743.

PAVIČEK, JAROMÍR. See Chapter XVII, “The Czechoslovakia Viola School.”

PAZOUR, IVAN. See Chapter XVII, “The Czechoslovakia Viola School.”

PERINI, MARIO (?–?). See Chapter XII, “A Brief History of the Viola in Argentina.”

PEŘUŠKA, JAN (1957–). See Chapter XVII, “The Czechoslovakia Viola School.”

PESKOVA, ZUZANA (1943 –). See Chapter XVII, “The Czechoslovakia Viola School.”

PEZZULLO, GIUSEPPE. See Chapter XV, “Italian Violists.”

PFUHL, PETER TOBIAS, b 1928, Darmstadt, W. Ger. Stud: Marie Weitzig, 1932–46; Hochschule Freiburg, Prof A. Nauaber, 1946–48; Hochschule Trossingen, Prof W. Müller-Crailsheim, 1948–49. Winner: German Compt, Freiburg, 1942. Va: Westdeutscher Rundfunk, 1959–68; Pr Va: Opera & Museum Orch, Frankfurt/M, 1968–82; Bayreuth Fest Orch, 1973–75; Sydney Symp Orch, 1982–. Gasparo da Salò chmb Ens, 1970–82; Sydney Fine Arts Q 1987–. Ded: Günther Raphael, *Sonatina*, Op. 52, 1944. Tch: Musikhochschule Mannheim-Heidelberg, 1976–82; Sydney Cons, 1983–. Found 1973, with wife, a violist, Dir 1980– Paul Hindemith Youth Mus Institute, Hanau, W. Ger. (ca. 1500 students). O&P Gasparo da Salò, 1565.

PHELPS, CYNTHIA, b Hollywood, CA. Stud: Sven Reher, Milton Thomas, William Primrose; U of Michigan, Donald McInnes, B.M. Pf Va 1983, M.M. Pf Va 1984. 1st Prz: Tertis Int'l Va Compt 1984; Nat'l ASTA Solo Compt; Oakland CA Symp Conc Compt; U of Michigan Conc Compt; twice Int'l Coleman Chmb Mus Compt. Pr Va Minneapolis Orch 1986–. O&P Old Italian.

PHILLIPS, KAREN. Resident performing at the U of Hawaii in the summer of 1970, where Morton Feldman heard her play and decided to write "The Viola in My Life" for her. He began work on the four comps July 1, 1970, in Honolulu. Ms. Phillips recorded these works with composer supervising (Composers' Recordings label).

PICCHIANTI, LOTTI UGHETTA (1918–). See Chapter XV, "Italian Violists."

PIKLER, CHARLES, b 1951, Monrovia, CA. Va, Vn, Cond, Mathematician. Stud: Vn: High Sch, Oswald Leitnert, Ben Ornstein; U Connecticut, Bronislaw Gimpel 1969–71; Tanglewood Roman Totenberg Sum 1967, 68, 69, 71, 77; U Minnesota, B.A. Mathematics with Honors. Vn: Minnesota Orch 1971–74, Cleveland Orch 1974–76, Rotterdam Orch 1976–78, Chicago Symp 1978–86. Pr Va Chicago Symp 1986–; Chicago Symp Q; Chicago Symp Chmb Players; Quadrangle Chmb Players (1st Chair Chicago Symp Orch Musicians). Prem Pf& Ded Frank Beezhold *Viola Concerto* 1989. Dir & Pf Vn *Concertos* by Vivaldi *The Seasons*; Bach *A minor*, *C minor for Vn & Oboe*, *Brandenburg* 3, 4, 5, 6, Mozart *D Major*, Mendelssohn *E minor*, Hindemith *Trauermusik*. In charge of sectional rehearsals for the Chicago Civic Orch, concertmaster of Chicago Chmb Orch. Tch Va Northwestern U 1985–, De Paul U 1985–. Favorite Va, which he plays, belongs to Chicago Symp Orch: Dominico Montagnana, 1723 (Sub Signo Cremona-Venetia).

PITULAC, VALERIU, b 1940, Chisináu, Romania. Stud: Timisoara Coll of Music, 1955–59; Cons “C. Porumbescu” Bucharest, Prof. Alexandru Rădulescu, 1959–64. Lecturer, Bucharest Cons, 1964. Quintet “Musica Nova”, tours So. America, Canada, W. Europe, USSR, 1964–73. O&P: Biann, 1945.

PIXIS, BEDŘICH (FRIEDRICH). See Chapter XVII, “The Czechoslovakia Viola School.”

PLICHTA, JAN (1898–1971). See Chapter XVII, “The Czechoslovakia Viola School.”

PLUMMER, KATHRYN, b 1948, Lexington, KY. Stud: Indiana U, David Dawson 1966–70; Juilliard Sch, Walter Trampler 1970–71. Va Cincinnati Symp Orch 1972–74; Pr Va Aspen Chmb Symp 1972–76. Blair Q 1974–83. Assoc Prof Oberlin Cons Mus 1981–84; Tch Blair Sch Mus, Vanderbilt U 1974– Assoc Prof 1983–. Prem Pf Alan Shulman *Variations of Va, Harp, & Strings* XIV IVG Congress. Ann Arbor MI, 1987. As Mbr Blair Q Prem many works. Fest: Der Zukunft, Switz; Saint Serve, Fr. Record Orpheus, Red Mark, Varese Sarabande, Pantheon, Gasparo. O&P Giovanni Grancino, Milano, 1707.

PODJUKL, JOSEF (1914–). See Chapter XVII, “The Czechoslovakia Viola School.”

POGGIONI, EMILIO (1937–). See Chapter XV, “Italian Violists.”

POLO, ENRICO (1868–?) See Vol. I, APPENDIX.

PONDER, MICHAEL, b 1948, London, Eng. Stud: RAM. Va London Philh Orch, 1970–83. Successful solo debut St. John’s Square, 1973; “Tribute to Tertis” Rctl 1974. Conc and record in USA, incl Public TV from North Carolina; R.T.E. in Ireland. Prem Pf Paul Drayton *Va Concerto*; Roger Steptoe *Three Pieces for Va & Pno*; Frank Styles *Sonata for Solo Va and Va Concerto No.2*; Peter R. Fricker *Fantasy for Va*. Has researched life and comps of Rebecca Clarke; Lecture-rctl “Rebecca Clarke”, Tertis Int’l Va Compt & Wkshop, Isle of Man, 1984. Writes for *The Strad*. Record British Va Mus by: Frank Bridge, Arnold Bax, Rebecca Clarke, Lennox Berkeley. Now freelance Va in London.

POPOVICI, DUMITRU, b 1942, Bucharest, Romania. Stud: Vn and Va with Rosy Stern, Alexandru Rădulescu. Tch Bucharest Coll Mus “George Enescu”, 1968–.

PORZI, GIORGIO (1938–). See Chapter XV, “Italian Violists.”

POTTER, TULLY, See Introduction Chapt XVII. "The Czechoslovakia Viola School."

POUNDS, DWIGHT, b 1935, Loveland, Texas. Stud: Va Julius Hegyi 1951–53; Texas Tech U, B.A. 1954–58, M.Ed. 1961–62, Paul Ellsworth; Indiana U, Ph.D. 1976, Irving Ilmer 1966, William Primrose 1967–70. Va: Lubbock TX Symp 1950–54; Asst Pr Va Midland-Odessa TX Symp 1962–66; Pr Va Bowling Green-Western KY Symp Orch 1970–. Mus Fac Western KY U 1970–. Active in AVS: Vice-Pres 1980–85; Mbr Executive Board 1985–; Translator for Franz Zeyringer IVG Congresses Houston, Boston, Ann Arbor. Author of *The History of the American Viola Society*. AVS Distinguished Service Citation, 1985. Speaker XVI IVG Congress, Kassel, W Ger 1988. O&P Homer Clark, Salt Lake City, 1979.

POZZI, CARLO (1918–). See Chapter XV, "Italian Violists."

PRAGER, MADELINE, b 1952, Oakland, CA. 1st Prz Young CA Artist Compt, Instru Division 1980. Pr Va: Wuerttemberg Chmb Orch, Heilbronn, W Ger 1980–83; Stuttgart Philh 1983–. Philh Str Trio, Stuttgart 1988–. Tch Va Trossingen Musikhochschule, W Ger 1987–. O&P Lorenzo Storioni, Cremona, 1792.

PREUCIL, DORIS, b 1932, Milwaukee, WISC. Stud: Walter Bogen, Father, Vn, Va, Pno, Tch, 1936–50; Eastman Sch Mus, Vn Millard Taylor, Va Pedagogy Francis Tursi, 1950–54; U Iowa, Charles Treger Vn 1966–68. Shinichi Suzuki, frequent Master Classes 1965–. Career principally Vn, but also Va, arranging, & pedagogy. Dir Preucil Sch Mus, Iowa City, IA 1975–. Active leader in Suzuki tch organizs; Author *Suzuki Viola School with Pno Acc*, Vol I–V, in preparation VI–VIII, Pub Summy-Birchard, Pno companion record Vol I–IV. Illustrated Suzuki Materials Lecture XIV IVG Congress, Ann Arbor, 1987. O&P Luigi Digiuni, Cremona, 1926; favorite is her husband's William Moennig, Jr, 1955.

PREUCIL, WILLIAM, (Also see *Vol I*) Tch Va U Iowa–. "Modern" Pre Pf *Concerto for Va & Str*, August Heinrich Gehra (1715–85), Moravian Mus Fest, Bethlehem, PA, 1957, cond Thor Johnson. Rctl tour Japan, 1982. Ded & Prem Pf Heinz Werner Zimmerman *Concerto for Va & Orch* Inland Empire Symp, San Bernardino, CA 1986, also XIV IVG Congress, Ann Arbor, 1987. O&P Giuseppi Sgarbi II, Modena, 1885.

PREVES, MILTON, (Also see *Vol I*) Retired from Chicago Symp 1986. Also see Scott Wooley, "Milton Preves," *Journal of the A.V.S.* Vol. 5, No. 1, pp. 9–13.



PRÉVOST, GERMAIN, b 1891 Tournai, Belg; d. 1987 San Francisco, CA. Grad as Va Cons Royal de Bruxelles 1911. Va Orch Theatre de la Monnaie; silent movie theaters. Found with Alphonse Onnou, Laurent Halland, vn, Ferdinand Quinet, cello, classmates, Belgian Pro Arte Str Q 1912/13; designated "Quatuor de l'Armée de Campagne" World War I; 1918 with Marcel Mass, cello soon attained world status; World War II Q-in-Residence U Wisconsin, Madison; Prevost remained through personnel changes of Q. Ded: Darius Milhaud, *Quatre Visages for Va and Pno (La Californienne, La Wisconsinne, La Bruxelloise, La Parisienne)*, Op. 238 (Paris: Hengel, 1946) Prem Pf with Gunnar Johansen, pno (Explaining why he wrote Comp for Prevost, Milhaud wrote, "because he (Prevost) loves his friends, young faces, and music", also with Johansen Prem Pf *Sonata*, Op. 240, 1944; with Nadia Boulanger, pno, *Sonata* Op. 244, Madison, Wisc 1944, "to the memory of Alphonse Onnou." Ded: Igor Stravinsky, *Elegie*, 1944, Va unacc, "Composed in honor of Germain Prevost, to be played in memory of Alphonse Onnou, founder of the Pro Arte Q" (Chappell & Co., Inc 1945, Copyright Boosey & Hawkes, Inc. 1972), Prem Pf Library of Congress 1945. O&P Gasparo da Salò Va.

PRIMROSE, WILLIAM (1904–1982). See *Volume I*, Ch XV, and XVI; *Volume II*, Ch XXIII, P.I.V.A.

PROCHÁZKA, KAREL (1943–). See Chapter XVII, "The Czechoslovakia Viola School."

RÁDULESCU ALEXANDRU, b 1905, Sankt-Petersburg, Romania. Stud: Vn, Va, A. Teodorescu, Adrian Sarvas, C. Nitulescu-Lupu, C. C. Nottara, 1911–25. Va Romanian Opera, Bucharest Philh, 1921–30; Pr Va Bucharest Philh 1930–. Tch Bucharest Cons, 1940–. George Enescu Q, with George Enescu, Constantin Bobescu, Th. Lupu, 1942–.

RASK, BARBARA, b 1951, Buffalo, NY. Vn with Va pf & tch in North Dakota. Stud: Michigan St U, M.M. 1973–75, Ph.D. 1980–83, vn Walter Verdehr, va Lyman Bodman. Retls: Bartók *Concerto*, Enesco *Concertpiece*, Hindemith *Sonatas*, Schubert *Arpeggione*, Schumann *Fairy Tales*, & chmb mus featuring Va. O&P Trent Rask, 1987.

RASK, TRENT, husband of Barbara Rask. Stud: Michigan St U, M.M. Va Pf, Lyman Bodman 1984. Professional luthier.

RAVASIO, MAURIZIO (1953–). See Chapter XV, "Italian Violists."

ŘEHÁK, KAREL (1937–). See Chapter XVII, “The Czechoslovakia Viola School.”

REISSIG, RUDOLF (1874–1939). See Chapter XVII, “The Czechoslovakia Viola School.”

REJCHA (REICHA), JOSEF (1752–1795). See Chapter XVII, “The Czechoslovakia Viola School.”

RHODES, SAMUEL, (Also see Vol I) Pf RctI at XI IVG Congress, Houston, TX 1983. Pf “Paul Hindemith: The Viola Legacy, In Commemoration of the Ninetieth Anniversary of the Composer’s Birth” a 3-conc series, Carnegie Hall, Jan, Mar, Apr 1985. Jan. 12: *Sonata for Va & Pno*, Op. 11, No.4; *Sonata for Unacc Va*, Op. 25, No.1; *Sonata for Unacc Va*, Op. 31, No.4 (American Prem Pf, not yet pub); *Trio for Va, Heckelphone, & Pno*, Op.47, with Robert McDonald, pno, Donald MacCourt, heckelphone. Mar. 23: *Sonata for VA & Pno*, Op.25, No.4 (1922); *Sonata for Unacc Va*, Op. 11, No.5 (1919); *Des Todes Tod*, Op.23a (1922), Three songs on poems of Eduard Reinacher for Woman’s Voice, Two Vas, and Two Cellos; *Sonata for Va & Pno* (1939), with Jan DeGaetani, mezzo-soprano, Cynthia Raim, pno, Steven Tenenbom, Va, Joel Krosnick, Bonnie Hampton, cellos. Apr. 27: *String Trio No.2* (1933); *Duet for Va & Vncello* (1934); *Sonata for Va Solo* (1937 unpub); *Die Serenaden–Small Cantata on Romantic Texts*, Op. 35 (1924); *String Trio No.1*, Op.34, with Lucy Shelton, soprano, Hiroko Yajima, vn, Joel Krosnick, cello, Henry Schuman, oboe.

RICCARDI, TITO (1929–). See Chapter XV, “Italian Violists.”

RICHBURG, C. LYNNE, b 1964, Detroit, MI. Stud: Catherine Britton, Wesley Dyring, Lyman Bodman, 1975–82; U of Michigan 1982–85; U So Calif 1986, B.M. Va Pf; 1987–88 M.M. Va Pf, Donald McInnes (1982–); Sum: Banff, Karen Tuttle, Raphael Hillyer 1985; London, Nannie Jamieson, 1987; Int’l Menuhin Fest, Switz, Paul Coletti, 1987. 1st Prz, William Primrose Nat’l Va Scholarship Compt, XIV IVG Congress, Ann Arbor, MI 1987; Prz Pennycress Trust Fund, Tertis Int’l Va Compt 1984; Finalist in many compts. Pf Alan Schuman *Theme & Variations for Va & Str Orch*, XIV IVG Congress, Nat’l Arts Acad Orch, Kevin McMahon, cond, Ann Arbor, MI 1987, USC Symp, Mus Acad West Fest Orch; JS Bach *Concerto in C minor for Va & Str Orch*, Savannah Symp Orch, Detroit Symp Civic Orch; Mozart *Sinfonia Concertante*, Aspen Orch, Calgary Philh; *Concertos* with U Orchs Handel *B minor*, Hoffmeister *D Major*, JS Bach *Brandenburg No.6*. O&P Tetsuo Matsuda, 1986.

RICHTER, FRANTIŠEK. See Chapter XVII, "The Czechoslovakia Viola School."

RIDDLE, FREDERICK, (This bio to take the place of the one in Vol I) b 1912, Liverpool, Eng. Stud: London Royal Coll Mus, Maurice Sons, 1928–33, Award Tabore Gold Medal, most outstanding student of the year. Va London Symp 1932, soon appointed Pr Va-1938; Pr Va London Philh Orch 1938–53, Royal Philh Orch 1953–77. Pf Concertos by Bax, Rubbra, Fricker. Prem Pf of *Concertos* by Elisabeth Lutkyens, Martin Dalby, Justin Connolly, Alan Hoddinott; *Sonatas* by Alan Rawsthorn, Malcolm Arnold, many ded. Chmb Mus: Philharmonic Ens and Str Trio 1933–39; Wigmore Ens and Str Trio 1945–66; Robles Harp, Fl & Va Trio 1976–; Blech Q; Pougnet, Riddle, Pini Str Trio 1950–65 which recorded all the *Trios* of Beethoven, Mozart, Hindemith, Jean Françaix, Lennox Berkeley, and Dohnanyi, in Vienna in one week for American Westminster Label. Many other records incl: first recording of Walton *Viola Concerto*, London Symp Orch, Walton cond, 1937; Vaughn-Williams *Suite* and *Flos Campi*, Bourne-mouth Sinfonietta, Chandos label. Tch Royal Coll Mus 1948–. "With the RPO Sir Thomas Beecham did about once a season a concert in which I could play any viola concerto I chose, from 1953 until he died. He was the greatest influence on my life as a musician." Also see Michael Ponder, "A Real Professional," *Journal of the American Viola Society*, Vol. III, No. 3, 1987.

RIEBL, THOMAS, b 1956, Vienna, Austria. Stud: Vienna Acad Mus, Va Siegfried Fuhrlinger, grad with honors 1977; England, Peter Schidlof, Sandor Vegh. 1st Prz Naumburg Va Compt & Ernst Wallfisch Memorial Award, 1982, which included solo pf with Chicago Symp, Ravenna Fest, American Symp at Carnegie Hall, and record, Musical Heritage; also przs in Budapest and Munich Compts. Pr Va Jeunesse World Orch and debut Vienna Konzerthaus, 1972. Va Solo, Vienna Symp, Berlin Symp; ORF Symp; Bayrischer Rundfunk Symp Orch; Royal Philh Liverpool, Sudwest-Deutsches Orch; Vienna Chmb Orch. Prem Pf Ralph Shapey Evocation No. III for Va & Pno, NYC, 1982. Pf XI IVG Congress, Houston, 1983; Tertis Compt-Workshop, Isle of Man, 1988. Prof Va Mozarteum Musikhochschule, Salzburg, 1983–.

RILEY, JOHN HENRY, b 1948 Ann Arbor, MI. Stud: father Maurice W. Riley, Anthony Whitmire, Nathan Gordon, Walter Trampler (Meadowmount), Robert Court, Wm Primrose, Louis Kievman. Riley Trio, with brothers, George, vn, Ben Carl, cello, Meadowbrook, 1966. Riley-Duo, with wife, Lisa, vn. Freelance Va, Calif. Va: West Valley Symp, Fresno Philh, Bakersfield Musica di Camera. Tch Va, Strings, & Orch in Los Angeles, Bakersfield, Taft, & Big Bear, Calif areas in public & priv sch. O&P

Ritter-Karl Hörlein, 1892 (see *Vol II*, Chapter IV); Bruce Carlson, 1979; David Burgess, 1984.

RINNE, BERND, b. 1959 Frankfurt/Main, Ger. Stud Frankfurter Musikhochschule: Vn K.A. Herrmann 1978–85; Va Hans Eurich 1979–85; Dusan Pandula 1982–86; Stross Q, Rudolf Metzmacher. Haba Q. Lecturer Chmb Mus Holland, Austria, Ger. Va works ded and-or pr pf by S. Havelka, Z. Blazek 1985; J. Burghauser, M. Slik, J. Zeljenka, L. Pechuzzi 1986; K. Slavicky, M. Hlavac, V. Sramek, J. Klusak 1987; R.R. Klein 1986,88; S. Konicek 1986,87. Article: "String Q with Voice," *Municher Universitäts-Zeitschrift Ethologie Jahrgang 1987 vol. 20*.

RITSCHER, KAREN. Founder VIOLA FEST, conc unusual comps of various combinations. Va St. Luke's Chmb Orch; Orpheus Chmb Orch; Barge Mus; NY Philharmonica. Prof Va Mannes Col Mus, Manhattan Sch Mus, SUNY at Purchase. Retl XIX IVG Congress, Ithaca, NY, 1991.

ROLLA, ALESSANDRO (1757–1841). Also see *Vol. I*. See articles: Luigi Inzaghi, "Alessandro Rolla's String Music," *Journal of the American Va Soc*, Vol. 1, No. 2; and Vol. II, No. 1. Luigi Inzaghi and Luigi Alberto Bianchi, *Alessandro Rolla, Catalogo tematico delle opere*, Milano: Nuove Edizione, 1981. Luigi Inzaghi, *Alessandro Rolla, Vita Opera del Grande Musicista Maestro di Niccolò Paganini*, Milano: Liberia Meravigli Editrice, 1984. The above represent the definitive research in the life and works of Rolla.

ROMANI, AQUILES (?–?). See Chapter XII, "A Brief History of the Viola in Argentina."

ROSE, ELLEN, b 1948, San Mateo, CA. Stud: Juilliard Sch Mus, B.M., M.M., Walter Trampler, William Lincer, George Neikrug, 1979–74. Amici Q 1971–72; Pr Va: Kansas City Philh 1978–80; Dallas Symp 1980–; Dallas Chmb Orch 1981–. Prof Va Southern Methodist U 1981–, Aspen Fest 1989–. Pf Michael Tippett *Triple Concerto for Vn, Va, & Cello*, Dallas Symp; Cameo Scene (Am Prem) Vivaldi *Orlando Furioso*, Dallas Opera; Trans & Pf Vivaldi *Concerto for Va d'Amore*, to G Major for Va, Dallas Chmb Orch; Ded & World Prem, Margaret Brouwer *Dream Drifts for Va & Pno*; World Prem A. Loos Str Q, Boston. O&P Peregrino Zanetto, c.1560–80 (ex-Gertrude Buttery) 41.4 cm. (16 1/4 in.).

ROSENBLUM, MYRON, (Also see *Vol I*, change birthdate from 1923 to 1933.) Found Mbr of Va d'Amore Soc of Am 1977, which have biannual Int'l Congresses: U Wyoming 1982; Pittsburg St Coll Kansas, 1984; U Texas/



Austin 1986; Stuttgart, W Ger, as part of Bachakademie's Int'l Fest, 1988; U South Dakota, Vermillion, 1990: Ded by Richard Lane and Louis Pisciotta works for Va d'Amore. Gives lecture-rctls Va d'Amore, its history and its music. Ed: A. Rolla *String Trios*, pub Rarities for Strings.

ROSTAL, MAX, b 1905, Teschen, Austria. Vn, Va, Soloist, tch of renown (recognized as authority of Flesch teaching method), editor, trans of many works for Vn & Va. Stud: Schwartzwald Sch, Vienna, Arnold Rose, 1912–20; Hochschule für Musik, Berlin, Carl Flesch, 1920–24. Many outstanding students, including members of the Amadeus Q, which he helped organize. Many honors and awards throughout Europe. Mstr-cls worldwide. Founder: ESTA (European String Teachers Association); Carl Flesch Compt, London. Presently Prof Bern Cons Mus, Switz. Although principally famous as Vn & Vn Tch, he has great interest in Va, which he teaches and plays as soloist and in chmb mus groups. O&P Petrus Paulus De Vitor Venetos, 1751.

RUIS, JAROSLAV (1928–). See Chapter XVII, “The Czechoslovakia Viola School.”

RYBENSKÝ, JAROSLAV (1923–). See Chapter XVII, “The Czechoslovakia Viola School.”

RYCHLÍK, KAREL (CHARLES). See Chapter XVII, “The Czechoslovakia Viola School.”

SABATINI, RENZO (1905–73). See Chapter XV, “Italian Violists,” also see *Volume I*, APPENDIX.

SAGRATO. LUIGI (1921–). See Chapter XV, “Italian Violists.”

SALTARELLI, DOMENICK, (Also see Vol I) Vn numerous orch in Philadelphia & NYC areas. Pr Va New Orleans Chmb Mus Soc, Loyola U; Louisiana State U Chmb Orch; U of TX Symposium for Contemporary Mus, Trinity U Chmb, and San Antonio 1951–1981. Tch: Settlement Mus Sch Philadelphia, U of TX/Austin, Dir Strings Trinity U/San Antonio 1960–1983; Va Clinician: Nat'l Orch Dir Assoc, TX Orch Dir Assoc. Cond San Antonio Civic Orch, Trinity U Orch, Mid-TX Symp. Pf Berlioz *Harold in Italy*, New Orleans Symp; Ralph Vaughn-Williams *Flos Campi*, San Antonio Symp; Richard Strauss *Don Quixote* 5 times with Leonard Rose, cellist, San Antonio Symp 1951–81.

SANDLER, MYRON, b 1921, Milwaukee, Wisc. Stud: U Wisc, B.M., Cecil Burleigh, 1935–40; Juillard Grad Sch, Diploma, Hans Letz, 1940–43. Toscha Seidel Q, Mallory Q. Twice nominated Most Valuable Player Award, Nat'l Acad Record Arts & Sciences. Soloist on 1st record of works by Igor Stravinsky, Ernest Krenek. Prem Pf: Miklos Rosza Duo for Vn & Va, Manuel Compinsky, vn. Western States Mus Dir for "Young Audiences, Inc" (Ford Foundation Project). Fac Calif State U/Northridge 1959/89. O&P Georges Boulanger, late 19th C.

SANTIAGO, ENRIQUE, b 1939, Madrid, Spain. Stud: Madrid Real Cons, Carlos Sedano, 1958–61; Cologne Musikhochschule, Max Rostal, 1964–66. Va Arriaga Q, Madrid, 1958–61. Pr Va: Stuttgart Chmb Orch 1967–72; SW Ger Radio Symp Orch 1972–78; Stuttgart Radio Symp Orch 1978–86; Stuttgarter Solisten Str Sextet 1970–; Diabelli Trio (Fl-Va-Guitar) 1979–; 2nd Va Melos Q 1970–. Tch Stuttgart Mus Hochschule 1975–. Prem Pf Conrado del Campo *Suite for Va & Orch* 1946, Madrid Radio Symp Orch, cond Odon Alonzo, 1976; & Ded: Siegfried Barchet *Suite for Va*, 1976. Pf IVG Congress, Stuttgart 1982. O&P Jacobus Stainer, 1667.

SAVELLI ALEARDO (1914–). See Chapter XV, "Italian Violists."

SAWODNY, WOLFGANG (Also see *Vol I*), Editor of *Die Viola Jahrbuch der I.V.G.* Research described in "Viola da Gamba oder da Braccio: Ein Beitrag zur Besetzungsproblematik der Streichermittelstimmen in Siebzehnten Jahrhundert," *Edition Helbling*, Innsbruck, 1984. V Pres IVG 1988–.

SCHIDLOF, PETER (Also see *Vol I*) d 1987. Va, Amadeus Q, died from heart attack in Sunderland, Cumbria, Eng. Austrian-Jewish, he fled the Nazis in 1938; settled in Eng, where he stud with Max Rostal. Helped organize Amadeus Q, comprised of two refugee vns, Norbert Brainin and Siegmund Nissel, and Eng cellist Martin Lovett: almost 40 years conc worldwide; record all Mozart, Beethoven, Schubert Qs. Will be remembered as one of the finest and most dedicated violist of the 20th c.

SCHIFFER, ERVIN, b 1932, Balassagyarmat, Hungary. Stud: Franz Liszt Acad Mus, Budapest, Vn, Ede Zathukreczky, Va, Pál Lukács, –1956. Haydn Q, 1972–; Ens Contrast, 1976–; Prof Va: Tilburg Brabant Cons, 1962–; Amsterdam Sweelinck Cons, 1976–; Brussels Cons Royal Mus, 1980–; Prof Extraordinaire Va: Chapelle Musicale Reine Elisabeth, 1983–. Summers: Chmb Mus Course Oostende; Int'l Konzerarbeitswochen Hannover-Goslar; Int'l Acad d'Été de Wallonie; Cours Int'l de Mus Morges-Suisse; A.S.T.A. Record: Max Bruch 8 Pieces for Va, Clarinet, & Pno, Op.

83. Concerts throughout Europe. Students hold important positions as pf and tch in Paris, Amsterdam, Den Haag, Rotterdam, Brussels, Antwerp, Düsseldorf, Stockholm, etc. Adjud Maurice Vieux Int'l Concours de l'Alto, Lille, 1986. O&P Gio Paolo Maggini, 1580–1632 (see Chapter II).

SCHLOMING, HARRY, Fl early 20c. Pr Va NYC Metropolitan Opera Orch before WWI. Wrote very important set: *24 Studies for Advanced Pupils*, Op. 15, pub A.J. Benjamin, Hamburg, 1910, "To be used at the Brahms Conservatory in Hamburg." Text is in German and English. In the "Preface (*Vorwort*)" Schloming explained the purpose of these *Studies*: "The treatment of the viola by Berlioz, Weber, Wagner, and all modern composers is demanding a more thorough technical training of the player than generally found with a beginner on this instrument. As at present the Symphonic and Opera Orchestra claim a considerable technique, a thorough study of the Viola will be to the advantage of every Viola player, musically and practically. Enabled by many years of experience as first Viola player at the Metropolitan Opera House in New York, I have written these studies and hope, they will assist every assiduous musician in improving his technique not only, but also his bowing."

SCHOEN, WILLIAM (Also see *Vol I*) b 1919. Stud: Oscar Shumsky, Emmanuel Vardi, D.C. Dounis, Felix Salmond, William Kroll, Morris Gomberg. Asst Pr Va Chicago Symp 1964–88; Chicago Arts Q 1965–. Claremont Q, 1953–62, Berkshire Q, Sum 1967–70. Solo Pf: Spohr *Quartet Concerto*, Philadelphia Orch 5 pfs, Eugene Ormandy, Cond 1963; Telemann *Va Concerto*, Chicago Symp, Antonio Janiero, Cond 1966; Bruckner Fest, Unz, Austria; Tokyo Sch Arts; *Brandenburg VI*, Chicago Symp, Jean Martinon, Cond; 3 times with James Levine, Cond. Prof Va Chicago Mus Coll/Roosevelt U, 8 yrs; master classes at U, auspices Illinois Bell Telephone Co. Retl XIX IVG Congress, Ithaca, NY 1991.

SCHOTTEN, YIZHAK b 1943 Haifa, Israel. Stud U of So Cal, Indiana U, Wm Primrose, Manhattan Sch of Mus and Aspen, Lillian Fuchs. Va Pittsburgh Symp 1966–67, Boston Symp 1967–73; Pr Va Cincinnati Symp 1973–76, Houston Symp 1983–85. Mem Trio d'Accorda 1976–79. Winner Concert Artist's Guild Intl Compet NY 1978. Concerto pf: Boston Pops, Japan Philh, Cincinnati Symp & Chmb Orch, Houston Symp, Toledo Symp, USAir Force Symp Orch, and others. Concerts: US: Town Hall, Carnegie, Merkin, Barge Series, (NY), Jordan Hall (Boston), Phillips Collection (Washington DC), Dame Myra Hess Mem Conc (Chicago), Cleveland Museum of Art; Israel; Japan; England; Canada; Mexico. Hst Chrp: XV IVG Congress, Ann Arbor, MI, 1987. Pf at IVG Congresses: VII, Provo, Utah 1979; VIII, Graz, Austria, 1980; XI, Houston, TX, 1983; XV Ann Arbor, MI, 1987. Prof

Va: U of Mich 1985–, Shepherd Sch Mus (Rice U) 1983–85, U of Wash 1979–83. Eastern Mus Fest 1967; Tanglewood 1968–73; Congress of Str 1980; Ohio Fest 1986; Interlochen 1986; Juneau & Fairbanks Fest 1987; Killington Fest, VT, 1987–, Banff 1988, Aspen Fest. Fndr-Mus Dir: Fest Intl Mus, Puerto Vallarts, Mex 1983, 84, Kapalua Mus Fest, Hawaii 1982–. Clinic & Mstr-cl: Menuhin Sch, Guildhall, RCM, Eng 1986; ASTA & MENC Natl Conventions 1988, etc. Record: Bloch Suite (1919), Hindemith *Sonata Op 25, No 4* (Chosen for “Critic’s Choice” *High Fidelity Magazine*); W.F.Bach *Sonata in C Min*; Colgrass *Variations for Va and 4 Drums*; Hindemith *Sonata Op 25, No 1*, Crystal; Martinu *Madrigals for Vn and Va*; Villal-Lobos *Duo for Vn and Va*, Crystal. Compact Disc: Shulman *Variations for Va, Strs, & Harp*; Britten *Lachrymae for Va & Strs*; Hindemith *Sonata Op 11, No 4*; Marais *Five Old French Dances*, Crystal. O&P Brescian Va (c.1580) used in Joachim and Kneisel Qs.

SCHWARTZ, DAVID (Also see *Vol I*) Contributor to *Journal of AVS*, “The Studio Violist—An Endangered Species?”, No. 28, 1985. Lecturer at XVII IVG Congress, Redlands, 1989, “Recording Industry and Studio Work.”

SCIANNAMEO, FRANCO. See Chapter XIV in *Vol II* for biography.

SCOTT, GRAEME, b 1938, Sunderland, Eng. Stud: RAM London, Max Gilbert, Gwynne Edwards, 1958–62; St. Cecilia Cons Rome, Renzo Sabaatini, 1962–3; Priv Peter Schidloff, 1965–6. Pr Va London Mozart Players 1965–8; BBC Symp Orch 1980–8. Prof RAM London 1983–; Guildhall Sch Mus & Drama 1987–. O&P Carlo Rotta, Milano, c.1725.

SEELMAN, MARILYN, b 1950, Laurel, Maryland. Stud: Boston U, M.M. Va, Walter Trampler, Rolf Persinger 1978–80; U Miami, FL, D.M.A./Cond, David Becker 1983–86. Va: Pro Arte Chmb Orch, Boston 1982–83; Miami Bach Soc, Philharmonic Orch FL 1983–86; Trinity U Chmb Players, Str Trio, San Antonio, TX 1986–. Asst Prof Va, Cond Trinity U 1986–. Prem, Ded Clark McAlister *Nightwatch for Va & Winds*, U of Miami Wind Symp, Clark McAlister, Cond 1984. O&P Marten Cornelissen, 1980.

SEHNOUTKA, MIROSLAV (1952–). See Chapter XVII, “The Czechoslovakia Viola School.”

SEMPREBON, IGINO (1954–). See Chapter XV, “Italian Violists.”

ŠESTAK, IVAN (1933–). See Chapter XVI, “The Viola in Yugoslavia.”



ŠESTAK, TOMISLAV (1931–). See Chapter XVI, “The Viola in Yugoslavia.”

SEUBE, OLIVIER b 1957. Stud Reims Cons; CNSN-P, Serge Collot, Bruno Pasquier. Va Orch Symp de la Garde Republicaine, Paris 1980; Orch de l'Assoc Colonne, Paris 1980; Chmb Orch “La Follia”, Mulhouse 1987. Tch Strasbourg Cons until 1982. Ded: Pierre-Israel Meyer, *Duet for Va & Flute*; Pierre Marietan; *Derborance*. Mus Commis: Corinne Binder, *Trio for Va, Clar, & Pno*. O&P Va Etienne Vatelot, Paris, 1980.

SHEN, XI-DI, b 1940, Sichuan Province, China. Stud: Shanghai Cons –1962, Wang Ren-Yi, Zheng Yan-yi, Tan Shu-Zhen; Tasmania Cons, Australia, Jan Sedivka, 1984–85. Tch Shanghai Cons 1962–, Lect Va 1977–87, Assoc Prof Va 1987–. Pf Va Shanghai Chmb Mus Group 1962–, tours major cities of China, Philippines, Australia, Canada, Hongkong.

SHERBA, CONSUELO, b 1952, NYC. Stud: City U NY, B.Mus.; graduate work, U Massachusetts, Amherst; U Wisconsin, Milwaukee; Va & Chmb Mus: Felix Galimir, Philipp Maegle, Bernard Zaslav, Blanche Schwartz Levy, Juilliard Q, Fine Arts Q, Cleveland Q, Budapest Q, Aspen Insti, Bach Aria Insti. Pr Va Charleston, W. VA, Symp Orch, Atlanta Chmb Orch. Southeastern Mus Center Q. Wisconsin Cons Mus Suzuki Program. Charleston Q-in-Residence, Brown U; Rhode Island Philh; Grand Teton Mus Fest, all 1987–.

SHIRAO, TOMOKO, b 1953, Tokyo, Japan. Stud: Tokyo Toho Sch Mus, Ryosaku Kubota, Hideo Saito, 1969–1976; Freiburg, W Ger, Staatlichen Hochschule Mus, Ulrich Koch, 1976–79. Przwinner, Munich 1980; Geneva 1982. Pr Va: Sudwest Ger Radio Symp Orch 1979–86; New Japan Philh Orch 1986–; Yasuda Q 1987–. O&P Enrico Ceruti, Cremona, 1859.

SHORE, BERNARD (1896–1984). Also see *Vol I*.

SHOWELL, JEFFREY, b 1952 Urbana, IL. Stud: Stanford U, Pamela Goldsmith, 1970–72; Eastman Sch Mus, Francis Tursi B.M., M.M., 1972–76; Yale U, Raphael Hillyer, M.M.A., D.M.A., 1976–78; Gerald Doty. Rymour Q 1972–76; Pr Va: St. Paul Chmb Orch; Tuscon Symp Orch 1982–. Tch Coll St. Benedict/St. Johns U; Assoc Prof U Arizona 1980–. Ed-Trans Armitage Press, Arizona U, which has already pub seven works for the VA. Author: A Technical Pedagogy for the Viola; articles in *Journal of the American String Teacher*. O&P Caesar Castelli, 1947.

SHUMSKY, ERIC, b 1953, NYC. Stud: Vn Oscar Shumsky, his father. Va Juilliard, full scholarship, Lillian Fuchs 1971–75; Banff, Henry Temianka, 1976; Aldenburgh Fest, William Primrose, 1981. Frequent Chmb Mus concerts sponsored by Ford Foundation grants; Casals Q 1987–; Arpeggione Ens (Paris) 1983–; American Pno Q (France) 1985–86; Shumsky-Leon Duo 1985; Int'l Chmb Soloists, Dir (Paris) 1984–. Resided 1980–88 in Europe, over 75 concerts, mostly with orch. Tch, Prof Va: Karlsruhe Hochschule, W. Ger; Les Arcs, French Alps; U Washington/Seattle 1988–. Retl & Masterclass, Tertis Int'l Va Compt, Isle of Man, 1988. Masterclasses: RAM, London; Karlsruhe, W. Ger 1988; Saarbrücken Musikhochschule 1985–86; Ecole Normal De Musique 1984; Musiflevue, France; Hoff Bartelson Mus Sch, NYC 1974; Merzig, W. Ger 1988–. Record with father, Oscar Shumsky: Mozart Sinfonia Concertante, Chmb Orch, Yan Pascal Tortellier, Cond (EMI); Mozart Duos (Spectrum); Spohr Grand Duo (Spectrum); Handel-Halvorsen Passaglia (Spectrum); Rolla Duo Concertante (Spectrum), and others. Also see "A Portrait of Eric Shumsky", *The Strad*, 1987. O&P Carboni, 44.5 cm. (17 1/2 in.).

SHUMSKY, OSCAR, b 1917, Philadelphia. Vn, Va, Cond. Stud: priv Leopold Auer; Curtis Insti, Efrem Zimbalist. Mbr NBC Symp 1939–42. Vn Primrose Q. Tch: Peabody Cons, Baltimore; Juilliard, 1953–; Curtis Insti 1961–65; Yale U 1975. In retlts often includes Va. See *The Violenxchange*, Vol. 4, No. 1, pp. 2–4.

SILLS, DAVID (See Vol I).

SILVERTHORNE, PAUL, b. 1951 Cheshire, Eng. Stud Max Gilbert, RAM. Co-found Medici Q 1973. Solo retlts. Pre Pf: Elizabeth Lutyens, *Echo of the Wind*; Robert Saxton, Concerto. O&P Brothers Amati 1620.

ŠIMÁČEK, HUBERT (1912–). See Chapter XVII, "The Czechoslovakia Viola School."

SITT, JAN (HANUS, HANS). See Chapter XVII, "The Czechoslovakia Viola School."

ŠKAMPA, MILAN (1928–). See Chapter XVII, "The Czechoslovakia Viola School."

SLAUGHTER, ROBERT (Also see Vol I). Prem Pfd, Comm, Garland Anderson Concerto for Va & Winds; USA & Austrian Prem Pf Henk Baddings Va Concerto; World Prem Maurice Gardner Tricinium and Phantasmagoria; Harold Levin Theme & Variations for Va & Pno. Tch Ball State

U 1973–85. Va 1985—Marin CA Symp, Pro Musica Q; free-lance: San Francisco Opera Orch; San Francisco Chmb Orch; Oakland Symp. O&P Lorenzo & Tommaso Carcassi, Florence, 1770.

SLAVÍK, FRANTIŠEK (1921–). See Chapter XVII, “The Czechoslovakia Viola School.”

SLAVÍK, RUDOLF (1823–1880). See Chapter XVII, “The Czechoslovakia Viola School.”

SLOWIK, PETER, b 1957, Oak Park, IL. Stud: New England Cons Mus, B.M. Scott Nickrenz 1975–79; Eastman Sch Mus, M.M., Heidi Castleman; priv William Schoen. Pr Va: Basically Bach Fest, Anchorage, AL 1985; Fest Baroque Mus, Saratoga, NY 1975–87; Wichita Symp 1981–86; Chicago Chmb Orch 1987; Chicago Sinfonietta 1988; Orch of Illinois 1987; Guest Charles Ives Ctr Amer Mus Q Program 1980; Wichita St U Q 1981–86; Mbr Concertante di Chicago 1985–. Tch: Prof Va Wichita St U ; 1981–86; East Mus Fest 1983,84; Int’l Insti Mus, Taos, NM 1986; Northwestern U 1986–; Encore for Str 1987–; students in tch positions, professional orchs, chmb mus ens throughout USA. Prem pf: Stephen Chatman *Northern Drones for Solo Va* (Rochester, NY, 1980); Christian Woehr *Concerto Pesante for Va Section & Orch* (Evanston, IL, 1987); Guest Artist, Dame Myra Hess Memorial Conc Series, Chicago, 1987; Va d’Amore Soloist, Lyric Opera Chicago, 1986 (Handel Orlando). O&P Aage S. Rasmussen, Racine, Wisconsin, 1975.

SOLOMONOW, RAMI, b 1949 Tel Aviv, Israel. Stud: Rubin Acad Mus, Artist Diploma, O. Partos Va, R. Shevalov chmb mus 1967–73; Northern Illinois U, B.M., Shmuel Ashkenasi, Va 1973–75; priv Lillian Fuchs 1977. Prz Winner American-Israel Foundation for VA 1968–72; 1st Prz Va & Chmb Mus American-Israel Foundation 1973. Asst Pr Va Israel Chmb Orch 1970–73; Pr Va: Lyric Opera Chicago 1974–, Colorado Mus Fest 1979–, Orch of Illinois 1978–. Solo Pf Mozart *Symphonie Concertante*, with Shlomo Mintz 1981, also Orch of Illinois 1984, 86, and *Harold in Italy* 1986; Betsy Jolas *Points d’Aube* for Va & Orch 1986; Jon Polifrone *Sonata for Va & Pno*, Merkin Concert Hall, NYC 1986. Guest Artist with many leading Qs, 1976–.

SOLOVIEV, VISSARION. Stud Leningrad Cons. Former Mbr Leningrad Philh. Co-Found Taneiev Q, 1949.

SONG, IN-SIK, b 1938, Taegu, Korea. Stud: U South Carolina, John Bauer, Fritz De Jonge, 1976–79. Cond Yon Sei U Orch, Sun Hwa Mus Sch

Orch. Tch Va Yon Sei U Coll Mus, Seoul City U, Sun Hwa Music Sch. O&P Marengo Romanus Rinaldi, 1893.

SOSIN, A. M. (1892–1970) Outstanding Prof Va, Leningrad Cons. Many Leningrad Va stud with him.

SOUCY, JEAN-ERIC, b 1962, Chicatimi, Québec, Canada. Stud Cons de Musique de la Province de Québec, Claude Letourneau, vn, 1975–81, Douglas McNabney, Va, 1983–84; grad with 1st Prz Va, Chmb Mus, Solfege, & Dictation. Va: Québec Symp, 1983–85, World Philh Orch, 1989; Pr Va: Canadian Chmb Orch, 1982; Violons du Roy, 1985–, Québec Symp Orch, 1986–; Asst Pr Va, Wiener Kammer Orch, 1986. Found-Mbr, Québec Q, 1987–. Tch, Cons Mus Province Québec, 1986–. Prem Pf, Richard Farber *Vier Traum for Baryton & Va*, Austrian Broadcasting, 1986. Art Dir summer chmb mus Rendezvous Musical de Laterriere. Semi-finalist Maurice Vieux Concours, Orleans, France, 1989; 3rd place Tertis Compt, Isle of Man, 1989. O&P Laurence Cocker “Tertis Model” (made for Tertis) 1954.

SOUKUP, SOBESLAV (1922–). See Chapter XVII, “The Czechoslovakia Viola School.”

ŠPELINA, KAREL (1936–). See Chapter XVII, “The Czechoslovakia Viola School.”

SPIGA, UMBERTO (1937–). See Chapter XV, “Italian Violists.”

ŠRUBAŘ, RUDOLF (1925–). See Chapter XVII, “The Czechoslovakia Viola School.”

STACH, VLASTIMIL (1885–1961). See Chapter XVII, “The Czechoslovakia Viola School.”

STAMITZ (STAMIC), ANTONÍN (ANTON) (1750–after 1796). See Chapter XVII, “The Czechoslovakia Viola School.”

STAMITZ (STAMIC), JAN (JOHANN) (1717–1757). See Chapter XVII, “The Czechoslovakia Viola School.”

STAMITZ (STAMIC), KAREL (CARL) (1745–1801). See Chapter XVII, “The Czechoslovakia Viola School.”

STANESE, LIVIU, b 1948, Clauj, Romania. Stud Cons of Bucharest with Rădulescu, who was Va of Enesco Q; CNSM-Paris, Serge Collot; Royal



Cons Brussels, Louis Poulet. Pr Va Residente Orch of The Hague 1972–77. “Super Solist”, New Philh Orch Radio Fr, Paris 1977–. Va Enesco Q 1979–. 2nd Prz Int’l Comp Geneva. Solo Rect many orch: Romania, Fr, Ger, Holl. O&P Nicola Bergonzi, Cremona 1780.

STANICK, GERALD (Also see *Vol I*) Stud: Priv George Bornoff–1947; Richard Seaborn 1950. Tch Va & Cond of Orch Vancouver Acad Mus, Vancouver Community Coll 1980–85; Assoc Prof Va, Vn, Cond U Calgary, 1982–86; U Cincinnati 1983; U Washington/Seattle 1983–84; U British Columbia 1982–86; Banff Center Arts 1984, 86; Artist-in-Residence Johannesen Int’l Sch Arts, Victoria, BC 1980–. Command Pf Rideau Hall for Governor-General, Ottawa. Trio & Qs with Temianka, Starker, *Brandenburg VI* with Primrose and Tsutsumi. Students in major Symp in USA and Can; and tch positions in major Us of USA and Can. Record many major classical and contemporary works with Q Canada, also tours of North America, Europe, and Orient. O&P Gio: Paolo Maggini, c.1600.

STECK, FRANCISCO (?–?). See Chapter XII, “A Brief History of the Viola in Argentina.”

STEHLIK, MIROSLAV (1955–). See Chapter XVII, “The Czechoslovakia Viola School.”

STERNIC, LAZARO. See Chapter XII, “A Brief History of the Viola in Argentina.”

STEVENS, RUTH, b 1935, NYC. Stud: Hunter Coll, B.S. 1957; Manhattan Sch Mus, M.M., 1959, William Lincer, Sol Greitzer; chmb mus, Alexander Schneider. Pr Va Queens Symp 1964–78, Long Island Symp 1979–81; Lyric Q 1978–80; Lyric Duo, Albert Lotto, pno, 1979–87; Solo Conc Queens Philh 1985; String Specialist, H S Division, NYC 1967–87. O&P William Carboni, 1977.

STEWART, JEAN, b 1914 Toneridge, Eng. Stud: RCM, Ernest Tomlinson. Menges Q; MacGibbon Q; Richards Piano Q. Pre Pf: Robin Milford, *Air and Elegiac Meditation*; Julius Harrison *Sonata*; Elizabeth Lutyens *Solo Sonata*; Gordon Jacob, *Sonatina*. Ded: Vaughn-Williams *Second String Quartet*, with important Va part “for Jean on her birthday”. O&P J.B. Guadagnini, 1783.

STIERHOF, KARL, b 1917, Vienna, Austria. After many years of study and pf on Vn (grad with honors Vienna Acad Mus & Arts, 1950), in 1947–: Va in Vienna Staatsoper Orch. Stud Va, 1950–56, Ernst Morawec, Va d’Amore,

Karl Stumpf. Va Vienna Philh 1959-. Solo Pf throughout Europe. Prof Va, Va d'Amore Vienna Hochschule Mus & Arts, 1964-; Full-Prof, 1978-.

STILES, FRANK, b 1924, London, Eng. Va, Composer, Cond. Stud: Guildhall Sch Mus & Drama, Winfield Copperwheat 1949-52, and priv 1952-55. Addison Q 1955-61; Pr Va London Priory Concertante 1970-80, now principal Cond. Tch Ealing, London Area, Berkhamstead, Herts 1961-82. Pf own compositions: *1st Concerto for Va*, London 1962; *2nd Conc for Va*, Southbank 1974; *Four Pieces* London St Johns, 1973. Also Comp: *Symphonie Concertante for Vn & Va*; *2 Sonatas*; *Atrio for Vn, Va, & Pno*; *4 Pieces for Solo Va*; *2 Pieces for Va & Pno*; *4 Str Qs*, *3 Symphonies*, and numerous Choral Wks. O&P Arthur Richardson, London, 1952.

STOICESCU, CIPRIAN, b 1957, Bucharest, Romania. Stud: George Enescu Sch Mus, 1972-76. Pr Va: Bad Salzungen State Orch, E Ger, 1978-81; Orquesta Filarmonica de Gran Canaria, Canary Is, Spain, 1982-86; Orquesta Municipal de Valencia, 1986-. Comm Xavier Zoghbi *Niru for Va & Str* (2 Va, Cello, Bass, also Va & Pno version), 1982; *4 Ancient Dances for Q*, 1983. O&P Meinell Und Herold, early 20c.

STRAHULJAK, ZLATKO (1933-). See Chapter XVI, "The Viola in Yugoslavia."

STRANIC, DUŠAN (1927-). See Chapter XVI, "The Viola in Yugoslavia."

STREATFIELD, SIMON, b 1929, Windsor, Eng. Stud: Royal Coll Mus, London, Frederick Riddle 1946-50. Va: London Philh Orch 1950-53; Royal Covent Garden Opera 1955-56. Pr Va: Sadlers Wells Orch 1953-55; London Symp Orch 1956-65; Vancouver, Canada, Symp Orch 1965-70. Fidelis Q 1961-65; Purcell Q 1965-68. Found Mbr, Acad St. Martin-in-the-Fields 1958-65. Asst Cond Vancouver Symp 1965-70; Assoc Cond 1970-77; Cond Vancouver Bach Choir 1969-81; now established as one of the outstanding Symp Cond in Canada: Regina Symp 1978; Manitoba Chmb Orch 1982, Quebec Symp 1983-. O&P Anon Italian, c.1725.

STREET-RAMSEY, MARNA, b 1949, Tulsa, Oklahoma. (Also see Vol I) Pr Va Cincinnati Symp Orch, 1980-. Secretary AVS 1977-80. O&P Vincenzo Panormo, 1776.

STUPKA, FRANTIŠEK (1879-1965). See Chapter XVII, "The Czechoslovakia Viola School."

SUGAREV, STEFAN TODOROV, see APPENDIX: INTRODUCTION.

SUK, JOSEF (1929–). See Chapter XVII, “The Czechoslovakia Viola School.”

SVECENSKI (KOHN), LUIS (LOUIS) (1862–1926). See Chapter XVI, “The Viola in Yugoslavia.”

SVOBODA, JAROSLAV (1908–73). See Chapter XVII, “The Czechoslovakia Viola School.”

SWANTEK, PAUL, b 1963, Detroit, Mich. Stud: Boston U, B.M., Bernard Kadinoff, 1981–85; Catholic U America, M.M., Richard Parnas, Rafael Druian, 1985–87. Pr Va USAF Symp Orch, 1986–; USAF Q 1986–. Soloist, Vanhal Concerto in C Major with USAF Symp Orch, Ann Arbor, Mich 1987. Plays Tiziano Bissolotti, 1974.

TALALIAN, GENRIKH, b Armenia. Soloist & Tch. Komitas Q.

TALICH, JAN (1945–). See Chapter XVII, “The Czechoslovakia Viola School.”

TALICH, VÁCLAV (1883–1961). See Chapter XVII, “The Czechoslovakia Viola School.”

TAN, MARINA BEE GUAY, b 1960, Singapore. Stud: Ball St U, Robert Slaughter, 1980–83; Juilliard Sch Mus, William Lincer, 1983–84. Va: Indiana Symp Orchs: Ft Wayne, 1982–83; Muncie, Marion, Kokomo, 1981–84; NY Nations Orch 1984; Singapore Symp Orch, 1984–. O&P Chan Man Seng, 1982.

TATTON, THOMAS Also see *Vol. I*. Continues to pub and make available works for multiple violas. Cond multiple vas at IVG Congresses XVII, Redlands, CA, 1989, XIX at Ithaca, NY 1991. Fac Coll of the Pacific, active in Calif ASTA, and public sch mus.

TAYLOR, ALEXANDER MACDONALD, b 1932, Edinburgh, Scot. Stud: Waddell Sch Mus, Edinburgh, Winifred Gavine, 1945–50; RAM, London, Frederick Grinke, Max Gilbert, 1950–56. Va, London Philh 1958–61, sub-pr va 1961–69; pr Va London Symp 1969–. Pf in conc most Va literature with many premier cond, incl *Don Quixote*, with Lormier Tortellier, Rostropovitch (twice), Douglas Cummings (4 times), Berlioz *King*

of *Thule*, Vaughn-Williams *Flos Campi*, with City of London Choir; as well as many recorded. O&P Antonio Brenzi, Bologna, 1628, 43.2 cm. (17 in.). Also O&P vas by Richard Duke, London 1780, 46.3 cm. (18 1/4 in.); Flemish, c.1690, 47 cm. (18 1/2 in.); Stafano Scarpampella, Brescia 1902, 47.3 cm. (18 5/8 in.); Theodor Heberlein III, 1898 44.5 cm. (17 1/2 in.); Luciano Bini in style of Brenzi, 43.2 cm. (17 in.); Rod Ward copy of Brenzi, 43.2 cm. (17 in.); Artur Richardson, 2 Tertis Models. Formerly owned: Daniel Parker, London, 1715 (now owned by Michael Cookson) 43.2 cm. (17 in.); Romeo Antoniazzi (now owned by Peter Norriss) 42.2 cm. (16 5/8 in.); Matthew Hardie, Edinburgh, 1823, 41.3 cm. (16 1/4 in.).

TAYLOR, LUCILLE A., b 1956, Walla Walla, Washington. Stud: Andrews U, BA Mus; DMA, Mich State U; Lillian Fuchs, Aspen Sum 1969, 1986; Indiana U, William Primrose 1970, Berkshire Q, David Dawson, Heichiro Ohyama 1970–72; Lennox Q, Peter March, Toby Appel, SUNYC Sum, 1972, 1973; Fine Arts Q, U Wisconsin/Milwaukee 1973–74, 1981; Juilliard Q, Mich State U, Marlboro, Raphael Hillyer, Samuel Rhodes, 1974–1981; Guarneri Q., Michael Tree, Sum 1979; Donald McInnes, 1987. Aspen & Marlboro Fellowships; Coleman Chmb Mus Award; 1st Prz Joseph Fischhoff Chmb Mus Compt. Debut Conc: Wilshire Ebel Theater, Los Angeles, 1969; Goodman Theater, Chicago, 1974; Presidential State Dinner, Warsaw, Poland, 1976; Wigmore Hall, London, 1977. Taylor Q, 1965–80; Da Vinci Q, 1980–81. Pr Va: Monterrey, Mex, Symp, 1981–86; Redlands Symp Orch, 1986–. Solos: Mozart *Sinfonie Concertante*, Twin Cities Orch, 1973; Telemann *Concerto* New Eng Youth Ens in Europe & USSR, 1974, 75, 76; Walton *Concerto*, MSU Symp, 1980. Tch: MSU Grad Ass't 1980; U Wisc/Milwaukee 1980–81; U Montemorelos 1981–86; U Redlands 1986–. Host/Chrpersion/Artistic Dir/ Pf, XVII IVG Congress, Redlands, CA, 1989. O&P Otto Erdesz, 1974.

TELECKÝ, MILAN (1930–). See Chapter XVII, “The Czechoslovakia Viola School.”

TERIAN, MIKHAIL, b Armenia. Stud: Moskow Cons. Solo, Chmb Mus. Komitas Q, 1925–46; Oistrakh Q.

THOMA, XAVER, b 1953 Haslach, Kinzigtal, Gr. Stud: Vn Karl Thoma (Grandfather), Musikdirektor, Kirschheim, Teck 1958–62; Prof. Albert Dietrich 1962–68 and same including Va at Staatliche Hochschule für Musik Karlsruhe 1968–74; Va & Q Prof Jorg-Wolfgang Jahn 1977; Bartók Q 1979. Va: Wahl Q, Karlsruhe, 1972–82; Badische Staatskapelle Staatstheater, Karlsruhe, 1973–77; Bayreuther Festspiel Orch, 1977–87; Univ Lect Kreismusikschule, Luchow/Dannenberg. 1981; freelance Va various Orch Hamburg,



Hannover, Bremen; *Solistische Tätigkeit*; Duo with cellist Andreas Unger. Composer of distinction of many works for Viola alone and in many combinations: see list in *Thombae Katalog*, 3133 Schnega, W Gr. Prem Pf: Adolf Kern (1906–1976), *Sonate für Bratsche und Orgel*, 1974; and own compositions. O&P Roland Hodapp, Oberkirch, 1971.

THOMAS, MILTON, (Also see Vol I) Pf and Lect XIII IVG Congress, Boston, 1985.

THOMASON, DANIEL, b, 1934, Culver City, CA. Stud: Los Angeles St Coll, B.A., 157, Sanford Schoenbach, 1956–64; Paul Doktor, 1961; USC, M.M. (viola) 1964; D.M.A. (viola d'amore) 1976, Milton Thomas. Va, Va d'Amore, Soloist, Carmel Bach Fest Orch 1957–68; Va: Birmingham, AL, Symp, 1957–58; 7th US Army Symp Orch, Stuttgart, W. Ger, 1958–62; Dallas Symp & Opera Orchs 1960–62; Glendale, CA, Symp Orch 1966–88. Tch Instr Mus Los Angeles City Sch 1966–; Va, Chapman Coll, Orange, CA, 1986–87. Co-Founder, Co-Dir (with Myron Rosenblum) The Viola d'Amore Society of America. Co-solo (with Franz Zeyringer) IVG Congress, Graz, Austria, 1980. Prem Pf USA: Telemann *Trio for Va d'Amore, Flute, & Continuo*; K. Stamitz *Duo for Va d'Amore & Va*, both Dallas, TX, 1961; Aurelio Arcidiacono Due Stude, Ist Int'l Va d'Amore Congress, Laramie, WY, 1982. Ded: Dr. Gordon Childs, Dr. Myron Rosenblum, & Thomason. O&P Pierre Vidoudez, (ex-Jasha Veissi) 1950; Ritter-Hörlein Va-Alta, 1894, 47 cm. (18 1/2 in.); Josef Klotz, Mittenwald, 1799, 41 1/2 cm. (16 3/8 in.), with cat-gut strings, tuned in “old pitch”—used for period music.

THOMPSON, MARCUS, (Also see Vol I) Correct: Prof Va Mass. Insti Technology 1979–. Va Fac New Eng Cons 1983–. Artist Mbr Boston Chmb Society. Host Chrman/Cond/Pf XIII IVG Congress, Boston, 1985. Ed Viola Forum, *The American String Teacher*. 1988–90. Prem Pf: Andrea Nadelson, *Rhapsody for Va & Pno*; and *Fantasy for Va Solo*; Anthony Newman, *Sonata for Va & Pno* and *Concerto for Va & Chmb Orch*; George Walker *Sonata for Va and Pno*, 1987; William Thomas McKinley *Samba*. Soloist, National Symp, Chicago Symp, St. Louis Symp, Boston Pops Orch.

THUNE, DANIJEL (1932–). See Chapter XVI, “The Viola in Yugoslavia.”

THURZO, ALEXANDER JOSEPH, b 1943, Oradea, Romania. Stud: with parents, 1950–55; Oradea school, Oszkar Boda; Vienna, George Pascu, Elise Popovici, Istvan Lory. Pr Va Oradea Philh Orch. Solo rectls, Romania, E. Ger, Poland. Radio and record Pf. Winner, state Va compt, 1983. Zeyringer: “Thurzo is one of the experts on Romanian Va Music.”

TICHAUER, TOMÁS (1943–). See Chapter XII, “A Brief History of the Viola in Argentina.”

TOLPYGO, MIHAIL, b 1943. Stud: Moscow Cons, V. Borissovsky. 1st Prz, Leningrad, 1963; 2nd Prz, Munich, 1965. Pr Va USSR State Symp Orch. Tch Moscow Cons.

TOMPTER, LARS ANDERS, b 1959, Furnes, Norway. Stud: Priv: Vn Prize, Michael Oustad, Hamar, 1967–71. Oslo Ostlandets Mus Cons, Oslo Norwegian State Acad Mus, Leif Jørgensen, 1971–77; Bern Cons, Switz, Max Rostal, 1977–80; Mozarteum, Sandor Vegh, 1986–88. Debut Vn, Va 1976. Solo Va: Norwegian Broadcasting Orch, Opera Orch, Chmbr Orch (Tour Ger & Us, Iona Brown, Cond, 1987–88), Youth Symp Orch; Oslo Philh Orch; Bergen Symp Orch; Berner Symp; and numerous rccls with pno. Special Prz, Béla Bartók *Va Concerto*, Budapest Int'l Va Compt, 1984; Norwegian Representative: Bratislava Int'l Solo Biennial, 1984, Helsinki Nordic Soloist Biennial, 1984; 1st Prz Maurice Vieux Int'l Va Compt, Lille, 1986. Tch: Norwegian Youth Symp Orch & Ostlandets Mus Cons, Oslo, 1983–. O&P Geoffrey Svinglar.

TOTH, ZOLTAN, b Hungary. Eder Q.

TOUTAIN, SABINE, b 1966, Le Mans, Fr. CNSM-Paris 1982–4, Serge Collot, 1st Prz 1984; Bruno Pasquier Cham Mus. Grad Work Va, Serge Collot 1984–5; Cham Mus Jean Mouillere, Via Nova Q. Paris Opera Orch 1987, Simon Q 1985–87, Schonberg Sextet 1987, Prof Paris City Cons, Summer Ass't Serge Collot. 3rd Prz Concours Int'l Maurice Vieux, Medal for Interpretation *Étude No. 18* by M. Vieux 1986; 2nd Prz Concours Int'l Geneva, Swiss Medal, Interpretation *La Ballade*, by Frank Martin. Prem Pf Episode 6th, by Betsy Jolas 1986; *Concerto*, by Alain Seve 1987. O&P Va by Laslo Lendjel, 1984.

TRAMPLER, WALTER (Also see *Vol I*). Pf mbr Lincoln Center Chmb Mus Soc. Now Fac New Eng Cons Mus. Pf XIII Int'l Va Congress, Boston, 1985. Rcd AVS plaque, honor & recognition of contributions as pf Va artist and tch, 1989. O&P Brothers Amati or Andrea Amati 44.4 cm. (17 1/2 in.).

TREE, MICHAEL, b 1934, Newark, N.J. Stud: Samuel Applebaum, father, 1939–45; Curtis Insti Mus, Lea Luboshutz, Veda Reynolds, 1946–56. Found Mbr, Guarneri Q 1964– (2500 conc, over 60 chmb record: RCA, CBS, Vanguard, Nonesuch, Philips). Fac: Curtis Insti Mus 1969–, U Maryland 1983–, St. Louis Cons 1982–88, Rutgers U 1988–. Co-Artistic Dir Philadelphia Chmb Orch. NYC Seal of Recognition from Mayor Koch, 1982.

Pres, 1st Amer Str Q Congress, College Park, MD, 1989. O&P Domenicus Busan, 1750.

TRKAN, JOSEF (1897–1941). See Chapter XVII, “The Czechoslovakia Viola School.”

TUTTLE, KAREN (See also Vol I) b 1920, Lewiston, Idaho. Master-class: XI IVG Cong, Houston, 1983; XVII IVG Cong, Redlands, Calif, 1989. Fac: Aspen, Banff, Juilliard, 1987–. For additional bio and tch philosophy see: “‘Staying Open’ = Projection = Musical Excitement,” *American String Teacher*, Winter 1985; and “The Intuitive Path,” *The Strad*, April, 1987. O&P Benedictus Wojtyszyn, Polish luthier.

UHL, ALFRED, b 1907, Vienna, Austria. Va & Comp. Tch Comp Vienna Acad Mus & Arts 1945–. Besides many comps in almost all forms, he wrote *Kleines Konzerts für VA, Cl, & Pno*, 1936; *Pno Trio Version*, 1972; *Zwanzig Etuden für Va*, B. Schott, 1973. Comp for Va Pf IVG Congress, Graz, Austria, 1980. For complete biography see A. Witteschnik, Alfred Uhl, *Eine biographische Studie*, Vienna, 1966. Head, Austrian Chapter of IVG, 1980–84.

USHER, NANCY JOYCE, Stud: Royal Coll Mus, Cecil Aronowitz, 1970–71; Eastman, Francis Tursi; Juilliard, William Lincer; New York U, Ph.D., Dissertation: *Performance Problelms in Selected Twentieth Century Music for the Viola*, 1980; Paul Zukotsky; William Primrose. Co-Pr Va Jerusalem Symp 1980–. Record: Musical Heritage; New Release. See her article: “The Va in the 20th Century,” *The Strad*, July 1980.

VALENTI, CLAUDIO (1953–). See Chapter XV, “Italian Violists.”

VALENTI, GIUSEPPE (1941–). See Chapter XV, “Italian Violists.”

VAMOS, ROLAND, b 1930, NYC. Stud: Julliard, Vn Oscar Shumsky, B.S., M.S., 1956–60; Columbia Tch Coll, M.A. Mus Ed, 1962–64; Juilliard, D.M.A. VA, William Lincer, 1972–74. Va: Antioch Q, Fac Antioch Coll, 1964–67; Columbus Symp Q, Ass’t Pr Va, Columbus Symp Orch, 1967–69; Cond East KY U Symp Orch, Concmaster, Lexington, KY, Philh 1969–72; Concmaster, Owensboro KY Symp Orch, Fac Ky Wesleyan Coll, Brescia Coll, 1972–74; Prof Va, Dir of Orch, Lydian Trio, Western IL U, 1974–; Sum: 1984–86, Meadowmount Sch; 1987– Musicorda Str Camp. Record: Lydian Trio, Villa-Lobos *String Trio*; Zwillich *String Trio* (Commissioned), with Eukgenia Monacelli, pno, Fauré *Pno Q in g minor* & Dvorak *Piano Q*,

Rizzoli Reds; Handel-Halvorsen *Passacaglia*, Rolla Duo *concertante*, Frank Levy, *Duo*, Coronet. O&P Storioni, date ?

VANCOILLIE, ANDRÉS (d.1974). See Chapter XII, "A Brief History of the Viola in Argentina."

VANHAL, JAN (JOHANN) (1739–1813). See Chapter XVII, "The Czechoslovakia Viola School."

VAN VALKENBURG, JAMES, b 1953, Ann Arbor, MI. Stud: Interlochen Arts Acad, Joel Lipton, 1969–71; Indiana U, David Dawson, Georges Janzer, 1971–75; Acad Mus Chigiana, Bruno Giuranna, 1973; Chmb Mus, Menahem Pressler, Robert Mann, Norbert Brainin, Josef Gingold, Eugene Lehner. International Q, 1974–86; Ass't Prof Mus Indiana U/South Bend, 1975–80; Artist-in-Residence, Brown U, 1980–86; Ass't Pr Va, Detroit Symp, 1988–. Many Prem Pf with Int'l Q, Newport Fest 1980, 84; Meeting House Chmb Players, Cape Cod 1981–85. Invited by Gidon Kremer to participate in Lockenhaus Fest, Austria, 1989. O&P Antonio Ungarini, Fabriano, IT, 1745 (17 5/8 in., 44.8 cm.).

VARDI, EMANUEL (Also see *Vol I*). Soloist IVG Congress, Provo, UT, 1979; Ann Arbor, 1987; Tertis Compt & Wkshop, 1984, 1988; Masterclasses in Eng; Pf BBC; pf duo-Va rectls with wife, Lenore Weinstock. Morton Gould ded: *Concerto for Va & Military Band* (also available for Orch) 1943, for World War II use, pf many times & rec. Comp: *Fantasy Variations on a Theme of Paganini for Va & Pno*, pub Emvar Music. "Committing entire Va repertoire to disc." Married to Lenore Weinstock, Va. O&P 2 Va by Hiroshi Iizuki, Narberth, PA.

VASILAKI, YURI. Stud: Juilliard, Walter Trampler. Formerly St. Paul Chmb Orch; fac Interlochen Nat'l Mus Camp; DeVos Q; New World Q; now Florida Q, 1987–. Wife–Linda Boozer, also Va.

VASQUEZ, JOEN, b 1954, Caracas, Venezuela. Stud: Inciba (Caracas), José Fco. del Castillo, 1970–75; Juilliard, B.M. 1979, M.M. 1981, 1st Prz Concerto Compt, Margaret Pardee, 1977–81; Acad Mus Chigiana, Sum: 1976–78 Diploma di Merito, 80–86 Diploma d'Onore. 1st Prz, Washington Int'l Compt, 1982; 1st Prz, 1980 Int'l Audition, NYC; 1st Prz, Passamaneck Compt, Pittsburgh, 1987. Ass't Pr Va, Orquesta Filarmonica de Caracas, 1981–83; Pr Va, Orquesta Sinfonica Venezuela, 1983–85; Va, Pittsburgh Symp, 1985–; "Il Quattro" Q, 1987–. Solo Pf South, Central, & North America. Tch Va, Cons Orquesta Sinf Juvenil, 1984–85. Prem Pf: Krzysztof Penderecki (Poland), *Concerto for Va & Orch*, Maracaibo, Ven, 1983;



German Caceres (El Salvador), *Sonata for Va & Pno*, Corcoran Gallery, Washington, D.C., 1982, *Concerto for Va & Small Orch*, Caracas, Ven, 1986; Mary Franklin (USA), *Concerto for Va & Orch*, Maracaibo, Ven, 1987; Gonzalo Castellanos (Ven), *Concerto for Va & Orch*, Caracas, Ven, 1988. O&P Emilio Celani, 1890.

VASSEUR, JEAN PHILIPPE, b 1946. Stud Besancon Cons, CNSM-Paris, Joseph Calvet, Léon Pascal. Va Paris Opera Orch. Va d'Amore, "La Grande Ecurie et la Chambre du Roy" Orch (Ancient Instru). Records on Va d'Amore. O&P Maggini, Brescia, 1610, 41 cm. (16 1/8 in.), double purfling, ornamental rosework on back.

VAVRA, OLDŘICH (1879–1957). See Chapter XVII, "The Czechoslovakia Viola School."

VENZHEYA, ANATOLY, b 1948, Ukraine, d 1981. According to Madam Borissovsky, one of the best Va in Ukraine.

VEREBES, ROBERT, b 1934, Budapest, Hungary. Stud: Liszt Acad Mus, Budapest, Pál Lukács, 1953–56. Bartók Q, 1953–57; Pr Va, Ottawa Philh, 1957–59; Va Montreal Symp Orch, 1959–; Pr Va McGill Chmb Orch 1959–; Classical Q of Montreal, 1973–; Prof Va, Cons Mus de Montreal, 1978–. Prem Pf, Comm: Jean Coulthard *Symphonic Ode*. Vancouver, Can, 1979; Lothar Klein, *Concerto Sacre*, Edmonton Symp, 1985. O&P G.B. Guadagnini, 1780.

VIDULICH, MICHAEL L., b 1946, Wellington, N.Z. Stud: Myra Kestenbaum, Sanford Schoenbach, Pamela Goldsmith, William Primrose: Litt.D., LRSM, FIBA, United Kingdom; Ph.D, U Washington; M.A. U Houston; B.A., B.M., Diploma Mus, U California; Diploma Tch, AIRMT, New Zealand; Unesco Scholar. Va: Auckland Philh Orch; Camerata Q; Queen City Q; Free-lance Cond: New Zealand Orchs. Debut: Va Solo: Los Angeles Philh, 1965; Cond: Glendale, CA, Symp, 1966. Radio Broadcasts: Vaughn-Williams, *Flos Campi*; Kalliwoda, *Nocturnes*; Hummel, *Phantasie*; Berlioz, *Harold in Italy*, et al. Composer: *String Quartet on Benjamin Franklin*; *Duet for Viola and Flute*; *Suite for Solo Piano*; & Prem Pf: *Suite for Strings*, Papakura Civic Orch, 1988. Senior Lect Mus, Auckland Coll Education. Advisor: N.Z. Sch for Pf Arts; Music Education N.Z. Schools. Found, Dir: Australian and New Zealand Viola Society. Author: *The Secondary Schools Orchestra, A Guide for Teachers. Traditional Maori Musical Instruments of New Zealand*. Chamber Mus Enthusiast. O&P Johann Juzek, Czech/Ger.

VIEUX, MAURICE, 1884–1957. See Chapter XIII, “Maurice Vieux, The Father of the Modern French School and Les Amis de l’Alto.”

VITEK, PAVEL (1956–). See Chapter XVII, “The Czechoslovakia Viola School.”

VOJTA (WOITA), DISMAS (d.1701). See Chapter XVII, “The Czechoslovakia Viola School.”

VOLMER, BERTA, b 1908 Saarbrücken, W Gr. Stud: Carl Flesch, Berlin, Baden-Baden 1931–35. Vam Essen Q 22 years. St Academy of Musik, Cologne: Lecturer 1958–68, Prof 1968–, Dir Va 1971–. Collaborator with Max Rostal. Pub Viola Bratschen Schule in three parts (Schott 1955,56,57). Pres W Gr Section IVG; Vice-Pres ESTA (W Gr division European Str Tchrs Assoc) 1979–81. O&P Joannes Baptista Gabrielli, Florence, 1767.

VOSS, HERMANN E. b 1934 Brunen, Gr. Stud: Vn Fr. J. Maier Düsseldorf Robert Schumann Cons 1951–56; Vn Sandor Vegh 1956–8, Va Ulrich Koch 1958–60, Freiburg Musikhochschule; Summers 1959,60 Sandor Vegh, Pablo Casals, Zermatt. 1st Prz Ger Mus Sch Compt 1959; 3rd Prz Munich Intn’l Broadcasters Compt 1962. Pr Va Stuttgart Chmb Orch (K Munchinger) 1960–67; Melos Q 1965–. O&P Gasparo da Salò, 1580.

VRANICKÝ (WRANSKY) ANTONÍN (1761–1820). See Chapter XVII, “The Czechoslovakia Viola School.”

WALLACK, NORMAN, b 1927, Camden, NJ. Stud: The New Sch Mus, Philadelphia, Max Aronoff, William Berman, Leonard Mogill; Mozarteum, Salz, Austria, 1946. Winner Cultural Olympics Award, U Pennsylvania, 1929, 30. Va: New Chmb Orch Philadelphia, 1947–49; National Symp, 1949–59; USAF Symp 1950–54; New Orleans Philh 1954–58; Mobile Symp, New Orleans Pops Orch, New Orleans Opera Orch, New Orleans Symp, 1960–63; Virginia State Symp, 1963–; Pittsburgh Symp Orch, 1963–76; Ass’t Pr Va, Pittsburgh Symp Chmb Orch 1963–76; Pr Va Pittsburgh U Symp Orch 1978–79; Va: McKeesport Symp Orch, Wheeling, WV, Symp, 1979–; Ass’t Pr Va Pennsylvania St Opera Orch 1980–82; Va: Eastern Mus Fest, Greensboro NC; Richmond Symp and Sinfonia; Swift Creek Chmb Players, 1979–83. Fest Q, New Orleans, 1961–63. Tch: Loyola U, New Orleans, 1961–63; Fillion Music Studios, Pittsburgh, 1973–75; Adjunct Fac, Virginia Union U, St. Catherine’s Sch 1980–, Virginia Commonwealth U, 1980–. O&P Valentinius De Zorzi, 1889.

WALTHER, GERALDINE (Also see Vol I), Pf Mozart *Concertante*, Telemann *Concerto in G Major* with *San Francisco Symp*; William G. Hauff (ca. 1755–1817) *Concerto in E<sup>b</sup> Major*, Texas Chmb Orch, Cond Milton Katims, XI IVG Congress, Houston, 1983. Plays Lorenzo Storioni, Cremona, 1784 41.3 cm. (16 1/4 in.), property of San Francisco Symp.

WEINBERGER, ROZANNA, b 1956, Akron, Ohio. Stud Peabody Cons Mus 1973–77, B.Mus., Va Karen Tuttle; U Western Ontario, 1977–80; Juilliard Sch Mus 1980–83, M.Mus., Va William Lincer; Private William Primrose, Felix Galimir, Emanuel Vardi. Pf Aspen Mus Fest; Tel-Aviv Chmb Mus Fest; Kneisel Hall Series, Maine; Banff Centre Fine Arts; Linc Cent Alice Tully Hall; Walton *Concerto*, Westchester Philh; Hindemith *Trauermusik*, London Chmb Orch; Hummel *Fantasie*, NYC Chmb Orch. Tch U West Ontario 1977–80; Mannes Sch Mus (Prep) 1986–88; Hebrew Arts Sch 1989–. O&P Carlo Giuseppe Oddone, Turin, 1929.

WEINSTOCK, LENORE, b Detroit, MI. BMA in Vn Pfm, Oberlin Coll; MFA in Chmb Mus, Sarah Lawrence Coll. Stud: vn, Eric Rosenblith, Joseph Silverstein, Dorothy DeLay. Grad Sch switch to VA, stud: Emanuel Vardi. Pf rcts East & Mid-west USA. Solo with orchs, NY, NJ, PA, MA; Newport Mus Fest. Laurentian Q; Amacorda Q; Sutton Ens. With husband, Emanuel Vardi, Duo-Va Rctl, XIV IVG Congress, Ann Arbor, 1987. Proponent of new VA music, ded works by Seymour Barab, Richard Lane, Bernard Hoffer, Manny Albam, Kermit Moore. O&P Hiroshi Iizuki.

WELLINGTON, CHRISTOPHER, b 1930 London, Eng. Stud: Frederick Riddle; Keith Cummings. Zorian Q; Amici Q; Tre Corde; Music Group of London. Pr Va Philomusica; Pr Va Tilford Bach Orch; Pr Va London Bach Orch.

WERDIN, EBERHARD b 1911 Spenge, Gr. Composer of children's and layman's stage music. Amateur Va. Stud: Cologne Musikhochschule and Univ. Dir Leverkusen Musikschule. Mus pedagogy courses in many countries. Many easy compositions for viola.

WESTPHAL, BARBARA b 1953 Frankfurt, Gr. Stud: Frances Mason, Royal Coll of Mus, London 1972–76; Broadus Erle, Raphael Hillyer, Yale Univ 1974–76; Itzhak Perlman, NY 1976–78; Michael Tree NY 1978. 2nd Prz (only prz given) Munich Intern'l Broadcasters Compt 1983. Prof Chmb Mus and Va Univ Delaware 1978–85; Delos Q 1978–85. NY Rctl 1985. Solo AVS Intern'l Va Congress Ann Arbor, Mich 1987. Freelance solo and Chmb Mus worldwide 1985–. O&P Gasparo da Saló, 1570.

WHEELER, LAWRENCE (Also see *Vol I*) Stud: Juilliard, Walter Trampler, William Lincer; also Francis Tursi, Leonard Mogill, Paul Doktor, Bruno Giurana. Pr Va Pittsburgh Symp; Prof Va, Houston U; Tch summers Meadowmount. Pf X IVG Congress, Stuttgart, 1982; XI IVG Congress, Houston, 1983; Soloist, Pittsburgh Symp, Icelandic Symp, Minnesota Orch, Texas Chmb Orch. Rctls, Alice Tully Hall, NYC; Wigmore Hall, London; often plays own compos, transc, arrgmts. O&P Johannes Gagliano, 1823 label, but actually is 19th c Neapolitan.

WHITE, JOHN (Also see *Vol I*: and Correct: Alberni Q not Albertini Q.) Mbr of organizing commte, Lionel Tertis Compt and Wkshp, 1980,84,88. Michael Berkley, Elizabeth MacConchy, and Geoffrey Winters have Comp works for him. Edited for pub Va comps by Alan Bush and Richard Stoker. Record Haydn Op. 33 with Alberni Q (Saga); and 3 Qs by Alan Rawsthorne (Argo). Honored with the title F.R.A.M., and appointed Prof of Va and Head of Instrumental Studies at RAM, London, 1984—

WIECK, ANATOLE, b 1953, Riga, Latvia, USSR. Stud: Emil Darzin Mus Sch, Riga, Latvia, Joachim Braun, 1963–67 and Israel Abramiss, 1970–72; Central Mus Sch, Moscow, Yuri Yankelevich, Zinaida Gilels, 1967–70; Juilliard, B.M., 1973–78, M.M., 1978–79, D.M.A., 1987. Sum 1974–78 Aspen & Juilliard, Ivan Galamian, Joseph Fuchs, Lillian Fuchs, Paul Doktor, Juilliard Q, Ovsep Andreasian. (Doctoral Thesis: arr & re-orch for Va, Henri Vieuxtemps *Vn Concerto No. 5 in a minor*.) Va: Aspen Fest, Brandenburg Ens, NY Chmb Orch, NY Pro Arte Chmb Orch, 1974–82; Chmb Mus/West, Newport Chmb Mus Fest, Fest Comtemp Mus, Italy, Arcady Mus Fest, New England Pno Q, Guest: 1977–87. Tch: Michigan Council for Arts, Monroe, MI, 1980–81; Wyoming Council for Arts, Powell, WY, 1981–82; U Texas String Insti, Sum 1980; Washburn U, Topeka, KS 1985–86; Maine ASTA Conf, Sum 1986,87; U Maine, 1986–. Prem Pf: Heskell Brisman, *Canto III for Va*, NY 1982; Miguel Coelho, *Duo for Va & Pno*, NY 1983; Werner Torkanowsky, *Prophecies*, 1987, (originally for cello, at composer's suggestion arr by Wieck for Va); & Ded: G. Donald Hopper, *Etude in G minor*, NY 1983, *Monastic Vaticinations*, Wyominng, 1984; James Sitterly, *Sonata*; Samuel Bradshaw, *Sonata for Va & Pno*; Gianni Possio, "*Before This Dawn*" for Va Solo. O&P Genuzio Carletti, 1973.

WIRTH, EMMANUEL (1842–1923). See Chapter XVII, "The Czechoslovakia Viola School."

WOODWARD, ANN, b 1940, Cincinnati, OH. For biography see introduction to Chapter VIII, "A Profile of Violists in the Classical Period." Also see *Vol. I*.



WORK, JOSEPH T., b 1931, Omaha, NB. Stud: Eastman Sch Mus, B.M., M.M., Francis Tursi, 1949–54; Vienna Acad Mus, Ernst Moravec, 1956–57; U Michigan, D.M.A., Robert Courte, 1959–61. Va: Rochester Philh 1952–54; 7th US Army Symp 1955–56; Vienna Akademiequartet 1956–57; Western Q 1963–70; Kalamazoo Q 1963–69; Pr Va, Kalamazoo Symp 1963–. Tch: Shenandoah Cons 1957–59; Fellow, U Michigan 1959–61; Wisconsin State Coll/Stevens Point 1961–63; Western Michigan U 1963–. With luthier, Harry Reeve, book *The Final Adjustment*, 1989. O&P Harry Reeve, 1980; Andrea Castagneri, 1740.

WREEDE, KATRINA, Turtle Island Str Q (jazz & “Am vernacular” mus). Tch Va section Calif Youth Symp; Santa Clara U, Calif. Rctl XIX IVG Congress, Ithaca, NY, 1991.

WROCHEM, ULRICH VON (Also see *Vol. I*) Soloist: VII Int’l Va Congress, Graz, Austria, 1980; X Int’l Va Congress, Stuttgart, W Ger, 1982; XVI Int’l Va Congress, Kassel, W Ger, 1988.

XIAO, HONG-MEI, b 1963, Qingdao, China. Stud: Shanghai Cons Mus, 1980–84; SUNY/Stony Brook, John Graham, 1984–86; U Iowa, William Preucil, 1987–88. 1st Prz Geneva Int’l Va Comp 1987. Prem Pf Alfred Schnittke *Concerto for Va & Orch*, Orch Suisse Romande, Antal Dorati, 1987. O&P Hiroskha Iizuka, 1983.

XUEREB, PIERRE-HENRI b 1959, Birmandreis, Algeria. Stud: CNM-d’Avignon, 1st Prz Va & Chmb Mus; CNSM-Paris 1973–5, 1st Prz Va, Serge Collot & Bruno Pasquier; Julliard, NYC 1976–8, Lillian Fuchs; Boston U Sch for Arts, BM cum laude 1980–82, Walter Trampler; Int’l Menuhin Acad, Gstaad 1982, Yehudi Menuhin; Private William Primrose, Provo, Ut 1981–82, Scholarship Insti Int’l Educ; Finalist Ernest Bloch Compt, Hindemith Compts. Fr Va Ens Intercontemporain 1978–80, Pierre Boulez; Belg Nat’l Orch 1986. Asst Pr Va Israel Sinfonietta 1985–6, Mendi Rodan. Asst Prof Va CNSM-Paris 1983–; Prof Va, Nat’l Mus Sch Gennesvilliers 1987–; Master Classes Eur & No Am. Prem Pfs: J. B. Dartigolles, *Fragments de Narcisse*, Ens Intercontemporain, Michael Gielen, cond; Paul Hindemith, *Unpub Solo Viola Sonata 1937*, Radio West Europe & Israel; Ded Joseph Vella, *Dialoghetti*. Gulbenkian Found, Lisbon; C. Fulkerson, *Capriccio*, A. Vecchiotti *Venezia Lasciar Vorrei*; E. Seidman *Passacaglia*. Many rtls worldwide solo & chamb. O&P Mkr unknown (See Chapter VI “Experiments in the Design of the Viola”).

YANG, RIN-JONG, b 1944, Seoul, Korea. Stud: Seoul Nat’l U, B.M., Yong-Ku Ahn, Hai-Yup Yang, 1969; U Lowell, Mass., M.M. Vn, 1980; Man-

hattan Sch Mus, Str Pedagogy, Samuel Applebaum, 1982; U S. Carolina, D.M.A.-Va Pf, Frits de Jonge, (Dissertation: "The Va Concerto of William Walton"), 1986, D.M.A.-Conducting (Dissertation "Korean Symphony Orchestras"), Donald Portnoy, 1988. Pr Va Columbia, SC, Bicentennial Symp Orch, 1985-86; Freelance Va SE USA; Pr Va Columbia Lyric Opera Orch 1984-. Fac: Yeung Nam U, Seoul, 1976-78; New England Cons, Extension, 1978-82; So Carolina, Continuing Ed, 1985-. Pf two Prem Pf, III Int'l Va d'Amore Cong, Austin, TX, 1985. O&P Dudley Reed, #168, Gainesville, FL, 1956; German Baroque, mid-18th century.

YASENYAVSKY, ISAAK, d. mid-1970s. Pr Va, 2nd Leningrad Philh Orch.

YOUNG, RICHARD, b 1946, Mineola, NY. Stud: Indiana U, B.M. Josef Gingold, William Primrose, 1965-69; Catholic U, M.M., 1969-71. New Hungarian Q, 1972-79; Rogeri Trio, 1980-85; Vermeer Q, 1985-. Tch: Oberlin Cons, 1972-85; Northern Il U, 1985-.

YUROV, YURI. Stud with Genrikh Talalian. Prz, Leningrad, 1963.

ZAHRADNIK, VINCENC (1899-1967). See Chapter XVII, "The Czechoslovakia Viola School."

ZALOKAR, SREČKO (1917-). See Chapter XVI, "The Viola in Yugoslavia."

ZASLAV, BERNARD, (Also see *Vol I*) Vermeer Q, Northern Il U, Prof Va, 1980-85; Stanford Q, Senior Lect Va, Stanford U, 1985-. Pf IX IVG Cong, Toronto 1981; XVII IVG Cong, Redlands, CA, 1989. World-wide concert tours and record, Str Q, Va/Pno Duo 1968-. Record: "Recording of Special Merit", Zaslav Duo, *High Fidelity Magazine*, Brahms Sonatas, Op. 120, 1982; "Debut Recording Artist of the Year", Vermeer Q, *Ovation Magazine*, Schubert Quartet "Death and the Maiden", 1984. Comm & Prem Pf works by Samuel Adler, Milton Babbitt, Wallace Berry, Alvin Brehm, John Downey, Karl Maria Horvath, Karel Husa, Ben Johnston, Billy Jim Layton, Ralph Shapey, Seymour Shifrin, Henry Weinberg, Charles Whittenberg, Charles Wuorinen, etc.

ZEYRINGER, FRANZ (Also see *Vol. I*). Author of *Literatur für Viola* (Fourth Edition, 1985), lists over 14,000 works for viola, including sources and availability; *Die Viola da Braccio*, 1988. Served on Juries: Geneva, 1982; "Maurice Vieux" Paris, 1983. Founder and President of IVG 1968-88. In October, 1988, the IVG elected Zeyringer Honorary President, and pre-

sented him a gold emblem in the shape of a Viola Clef, and the city of Pöllau presented him with an oil portrait which now hangs in the Music School at Pöllau. Now active in publishing music.

ZIDAROV, NIKOLA, b 1940, Sofia, Bulgaria. Stud: Priv Konstantin Zidarov (father) 1947–57; Sofia, Bulgaria, Music Acad, 1958–62. Gold: Medal Helsinki Int'l Fest, 1962. Pr Va Sofia Philh, 1964–69, 1975–80; Stockholm Royal opera House Orch, 1981–; Co-Pr Va Holland Philh Radio Orch 1969–75. Guest Va Bulgarian Q, Sofia Radio Q. Prem Pf L. Nikolov *Sonata for Va & Pno*. Record: Bartók *Va Concerto* (Sofia Philh Orch); Strauss *Don Quixote* (Bulgarian Radio Orch); Mozart Complete *Str Quintets* (Bulgarian Q). Many Pf throughout Europe. Prof Va Stockholm Royal Acad Mus.

ZIMMERMANN, TABEA b 1966, Lahr, Gr. Stud: began Va at age 3; Ulrich Koch, Musikhochschule, Freiburg 1979–85; Sandor Vegh, Mozarteum, Salzburg, 1986. Tch Musikhochschule, Saarbrücken 1985–. 1st Prz internat'l compet: Geneva 1982; "Maurice Vieux" Paris 1983; Budapest 1984. World-wide solo career and Chamb Mus, incl tours with Gideon Kremer, Heinz Holliger, and others. Mbr Jury 3<sup>eme</sup> Maurice Vieux Compt, Orleans, 1989. Record: Deutsche Grammophon, EMI, Phillips. O&P Étienne Vatelot, Paris, 1980 (part of 1st prz Paris compt).

ZIVKOVIĆ, ANTE (1938–). See Chapter XVI, "The Viola in Yugoslavia."

ZMICH, BARBARA, b 1957, Pontiac, MI. Stud: Va, U Michigan, Francis Bundra, 1975–77; Priv: Nathan Gordon, Detroit; Michel Samson, Amsterdam & USA; Ivry Gitlis, Pont St. Esprit, Fr, 1984,85; Am Fed Mus Cong of Strings, Cincinnati, 1978,79,84, also instructor. Va: Dutch Radio Symp, Hilversum, Neth 1982–1989; Arnheim Symp Orch, 1978–82; Louisville Symp 1990–; Duo, Thomas M. Kuras, pno, Detroit, 1977–; Duo, Rob Mann, pno, Amsterdam, 1978–. Ded: Thomas M. Kuras *Songs for Va, Tenor, & Str Orch*; Michel Samson trans for Va & Pno of Smetana *Zwei Stucke aus "der Heimat."* Priv tch Amsterdam 1979–1989; Detroit, 1979–guest tch Cincinnati, U Louisville 1990–. O&P Lorenzo Storioni, 1783.

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Draley, Daniel, *A Genealogy of the Amati Family of Violin Makers, 1500- 1740* (A translation by Gertrud Graubart Champe of *La Genealogie degli Amati Liutai e Il Primato della Scuola Liutistica Cremonese*, by Carlo Bonetti published in Cremona, Italy, 1938), Monticello, Iowa: Maecenas Press, 1989.

Daniel Draley is the Editor of this important book which in addition to the translation includes colored photographs of selected instruments made by members of the Amati Family. Dates of the four generations of the Amatis are furnished, with corrections, for those long furnished by historical and biographical texts, for Andrea and the two Brothers-Amati.

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in order to better deal with the instruments and other aspects of *The History of the Viola*.

More information and biographies were volunteered regarding violists in Argentina, Czechoslovakia, France, Italy, the Orient, Yugoslavia, and elsewhere. Scholarly research also has uncovered important information related to the music written for the viola, and the violists who performed this music. There has been also much accelerated activity of organizations promoting the viola.

The decade between the publication of Volume I, in 1980, and the writing of Volume II, in 1990, has been one of the most eventful and productive periods in the history of the Viola. It has been a period that is chronicled in the present edition. Many deserving violists had been unintentionally omitted from the biographies in the "Appendix" of the 1980 edition. There has been an EXHAUSTIVE ATTEMPT to rectify these omissions in the present edition. *Volume II* contains brief biographies of more than 300 violists who were not included in the 1980 edition, and with those in the 1980 edition having been brought up to date.

*Volume II* is comprised of four principal sections: PART ONE, THE VIOLA AND ITS LUTHIERS, Chapters I—VI; PART TWO, RECENT RESEARCH RELATED TO THE VIOLA, Chapters VII—XVII; PART THREE, THE HISTORY OF THE VIOLA IN THE DECADE 1980–1990, Chapters XVIII—XXXI; and PART FOUR, APPENDIX, BRIEF BIOGRAPHIES OF VIOLISTS.

